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The Hollywood Reporter

CANNES WEATHER AND HIGH TEMPS
TODAY 73° F 23° C
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SPC LIKES LOACH'S *JIMMY'S HALL*

By Pamela McClintock

Sony Pictures Classics is closing in on a deal for 77-year-old British director **Ken Loach**'s latest feature, *Jimmy's Hall*. The historical drama makes its world premiere in competition at the Cannes Film Festival on May 22.

Sony Classics is working on a deal for North American rights with Wild Bunch. Film4, the standalone movie unit of U.K. broadcaster Channel 4, the British Film Institute and the Irish Film Board bankrolled the development, with Entertainment One inking an early deal for U.K. distribution rights to the movie.

Loach

Jimmy's Hall marks Sony Classics' third acquisition on the ground at Cannes, where co-presidents **Michael Barker** and

CONTINUED ON PAGE 6

Gosling Gets Mixed Response

By Gregg Kilday

Hearty boos and a short bust of applause greeted **Ryan Gosling**'s directorial debut, *Lost River*, at its May 20 unveiling in Un Certain Regard. Filmed outside Detroit, the movie is a feverish fable, starring *Mad Men*'s **Christina Hendricks** as a single mom behind on her mortgage and Scottish actor **Iain De Caesteker** (*Agents of SHIELD*) as her teenage son, in love with the girl next door, played by **Saoirse Ronan**.

If that sounds like a conventional setup, the film is anything but. It's located on the edge of metaphor: If the blighted suburb is economically underwater, the

CONTINUED ON PAGE 6

Money Talks But Not Loud Enough

Despite plenty of cash, Cannes dealmakers express frustration over sluggish business, a constricting market and too many projects with limited commercial appeal *By Pamela McClintock and Stuart Kemp*

Less was less for the buyers and sellers descending on the Croisette this year as the independent-film business continues to be buffeted by the winds of change.

Foreign-sales agents, who are finding it harder and harder to close talent deals, brought fewer high-profile projects with them to the Cannes Film Market, while formerly hearty markets like Germany and France suffer as once-robust TV stations become ever more hesitant to buy movie rights. (Three of Germany's biggest distributors, Constantin, Senator and Universum, didn't buy any projects this year.)

"There are definitely challenges in the marketplace. The indie business has trouble competing on a value basis," says **Glen Basner**, CEO of FilmNation.

One trend that doesn't appear to be going away: U.S. distributors using Cannes to announce major deals for projects in order to maximize headlines. Basner and producer **David Linde**, with assistance from WME Global, kicked off the festival by announcing a $20 million deal with Paramount for North American and Chinese rights to **Denis Villeneuve**'s $50 million science-fiction epic *Story of Your Life*, starring **Amy Adams**. Sony Pictures Worldwide Acquisitions picked up most of the rest of the world a few days after Cannes got underway.

The Weinstein Co. meanwhile announced a $12 million deal for most worldwide rights to *Lion*, from *The King's Speech* producers **Iain Canning** and **Emile Sherman**.

Patrick Wachsberger, co-chairman of Lionsgate Motion Picture Group, says that while U.S. distributors prebuying projects is not a new trend at Cannes, it is the prices being paid that raise eyebrows.

"What is unique at this particular market is the $20 million price tag paid by Paramount for *Story of Your Life*," says Wachsberger, "which is the highest amount I can remember paid for a movie for North America for a nonsequel."

One top sales agent agrees with Wachsberger, noting that foreign sales still are the heart of Cannes, and that there was solid business to be had this year,

CONTINUED ON PAGE 6

Aishwarya Rai Bachchan, whose arrival in Cannes was delayed by last week's air-traffic-control strike, arrived in style for the May 20 premiere of the Dardenne brothers' competition film *Two Days, One Night*.

AP PHOTO/THIBAULT CAMUS

THR HEAT INDEX

VINCENT MARAVAL
The Wild Bunch head made a rogue move when he decided to release **Abel Ferrara**'s *Welcome to New York* online. But the film hit 48,000 sales on the first day it was available.

PAUL ALLEN
The billionaire's annual yacht party is still one of Cannes' hottest, but this year choppy seas made the transfer from the tender to the megayacht dicey with guests risking going into the drink.

KNOW YOUR DEALMAKER

Vladimir Poliakov
Co-Founder, Glacier Films

Poliakov made headlines May 20 when he launched a $100 million fund to ramp up production at Glacier, the banner he unveiled at last year's fest with brothers **Tove** and **Hayden Christensen** and others. The company has produced four features since then, including *Cooties*, which Lionsgate will release later this year.

MEANWHILE, IN THE REAL WORLD ...

- **Sandra Bullock** has ended a two-year-long legal battle against jewelry vendors who used her name in ads to sell watches.
- *2016: Obama's America* filmmaker **Dinesh D'Souza** pled guilty to making an illegal campaign contribution. He faces up to two years in prison.
- Skydance Television, the TV arm of **David Ellison**-led Skydance Productions, named Sony Pictures Television vet **Jake Rose** head of production.

NEWS 24/7 AT THR.COM

International Dealmaking: Few Blockbusters But Plenty of Love for Competition Pics

A subdued market was buoyed by robust acquisitions and healthy amounts of new financing

By Scott Roxborough

Wild Tales

Subdued and slow were perhaps the best adjectives to describe the mood among international distributors and sales agents as the Cannes market begins to wind down. The lack of a $100 million indie tentpole title like last year's *Passengers* (currently on hold) meant there were no blockbuster global sellouts.

Sony Pictures Worldwide Acquisitions taking **Denis Villeneuve**'s *Story of Your Life* starring **Amy Adams** from FilmNation in most international territories and The Weinstein Co.'s $12 million deal to take worldwide rights outside Australia and New Zealand for *Lion* from *The King's Speech* producers See-Saw Films were among the short list of standouts. Other presale titles doing decent international business included Pathe International's *Youth*, the follow-up to Oscar-winning *The Great Beauty* from Italian director **Paolo Sorrentino**, which Wild Bunch took for Germany and Spain and StudioCanal grabbed for the U.K.; **Ben Wheatley**'s upcoming **JG Ballard** adaptation *High-Rise*, which HanWay closed for France and the U.K.; and **Adam Smith**'s directorial debut, *Trespass Against Us*, which stars **Michael Fassbender**, and which Lionsgate U.K. has acquired.

The pickups business was busier, with numerous competition titles, including Le Pacte's *Timbuktu*, Pyramide International's Russian entry *Leviathan*, **Nuri Bilge Ceylan**'s *Winter Sleep* from sales group MFI and **Damian Szifron**'s *Wild Tales* from Film Factory Entertainment selling to multiple territories. *Wild Tales* was nabbed by Warner Bros. Pictures International for France, Spain and Latin America.

But international investors continue to plow cash into films. **Luc Besson**'s French studio EuropaCorp announced a $450 million credit facility earmarked for international productions. **Ryan Kavanaugh**'s Relativity Media announced a $100 million production fund with Bollywood film and television network B4U and **Adrien Brody** got $50 million in backing from Nigerian energy magnate **Kola Aluko** and Chinese sources to bankroll his new shingle, Fable House. THR

Lotus Sells Thrillers *Candy Store, Kidnap*

by Pamela McClintock

Lotus Entertainment has used the Cannes Film Market to close a raft of deals in countries around the globe for two thrillers, *Kidnap* and *The Candy Store*.

Both projects sport A-list talent, a powerful draw for foreign distributors. Director **Luis Prieto**'s *Kidnap* stars **Halle Berry**, while **Steve Gaghan**'s *Candy Store* features **Keira Knightley** and **Omar Sy**.

Veteran Hollywood film exec **Lorenzo Di Bonaventura** is producing *Kidnap* alongside **Erik Howsam**, with CAA packaging the film and representing domestic rights. Lotus is handling the movie internationally and has struck deals in nearly 20 markets, including Germany, East Asia, Spain, Korea, Latin America, India, Eastern Europe and Benelux.

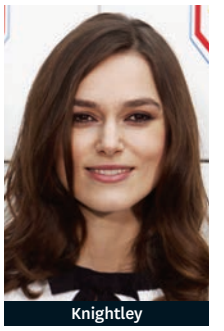
Kidnap revolves around a mother who will stop at nothing to rescue her kidnapped son.

Worldview Entertainment recently came aboard to finance and produce *Candy Store*. The movie revolves around a former spy who becomes an NYC policeman, only to have his past come back to haunt him. CAA also packaged *Candy Store*.

Lotus has sold *Candy Store* in a number of key markets including China, the U.K. and Japan. The film also has sold in France, Germany, Hong Kong, South Korea and Latin America.

Run by **Bill Johnson** and **Jim Seibel**, Lotus has several other high-profile titles at Cannes, including **Tom Hanks**' *A Hologram for the King*, directed by **Tom Tykwer** and *Fallen*, based on the best-selling YA novel. Both films currently are in production.

Berry


Knightley

While Seibel and Johnson agree there was an overall lack of new product introduced at Cannes this year, international buyers are keen for well-rounded projects, such as *Candy Store* and *Kidnap*. Says Seibel: "It feels like there is stability in the market." THR

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The Winds of War (1983)
Cross of Iron (1977)
Mannen i skuggan (1978)
The Hunting Party (2007)
Mussolini: The Untold Story (1985)
Arthur the King (1985)
Rosencrantz & Guildenstern Are Dead (1990)
High Road to China (1983)
White Lightnin' (2009)
Dvojina (2013)
DragonHeart (1996)
The Peacemaker (1997)

Croatian Audiovisual Centre
Hrvatski audiovizualni centar

on the set of
'The Winds of War' (1983)

CANNES DEALS

KA-CHING! WHO'S INKING ON THE DOTTED LINE AT THE FESTIVAL

Where Are the Hot 2013 Market Titles Now?

By Patrick Brzeski and Georg Szalai

Every year, the Cannes film market debuts some titles that spur buzz and bidding wars only to fizzle or face delays. *THR* takes a look at the status of some of the most talked-about titles of the 2013 market.

PASSENGERS The sci-fi romance, starring **Keanu Reeves**, arguably was the biggest presale title in Cannes in 2013, but it since has been plagued by delays. **Reese Witherspoon** pulled out as co-star, then replacement **Rachel McAdams** also bailed. The Weinstein Co. dropped the project, after which Focus Features picked it up domestically. But a new lead has yet to be cast, and Reeves is coming off two commercial disappointments, his directorial debut *Man of Tai Chi* and *Ronin 47*, which lost Universal an estimated $120 million to $150 million, after marketing. Sources at Studio Babelsberg in Berlin, where *Passengers* planned to shoot, say its production window at the facility may soon close to make way for other projects.

SKIPTRACE Exclusive Media last year announced plans to produce and co-finance the **Sam Fell**-directed action comedy with **Jackie Chan** and **Fan Bingbing** starring. But after Exclusive's restructuring, Fell left the project. **Renny Harlin** has since come on board to direct. Filming is scheduled to start in August. Newly launched sales outfit Bloom, headed by former Exclusive exec **Alex Walton** and **Ken Kao**, is handling international sales in Cannes.

SPINNING GOLD On the eve of the 2013 Cannes market, Sony Pictures Worldwide Acquisitions reached a multiterritory deal for Foresight Unlimited's film, set to star **Justin Timberlake** as legendary music executive **Neil Bogart**, who was closely aligned with the rise of disco. In an unusual show of support for a film-market project, Timberlake co-hosted a bash at the Carlton Beach for foreign buyers on May 15, 2013, the same day that **Baz Luhrmann**'s *The Great Gatsby* opened the fest. Back then, no director was announced, but the film was supposed to start shooting early this year.

BLACK SEA The upcoming British adventure thriller directed by **Kevin Macdonald**, a 1999 Oscar winner for documentary *One Day in September*, also was a hot title at Cannes last year after Focus Features acquired worldwide rights. **Jude Law** stars as an unemployed submarine captain who makes a deal with a shadowy backer to search for a sunken sub reputed to be loaded with gold at the bottom of the Black Sea. Sony Pictures Worldwide Acquisitions took the film for multiple European territories. Filming was completed in the U.K. last year. The movie is slated for a December release in the U.K., with its future elsewhere unknown.

Kate Bosworth's *Somnia* was picked up by eOne.

Hazanavicius

Hiddleston

High-Rise Sells to U.K., France

Ben Wheatley's thriller *High-Rise* has sold to StudioCanal for the U.K. and The Jokers for France. The movie, mounted by Oscar-winning producer **Jeremy Thomas**, stars **Tom Hiddleston**, **Jeremy Irons** and **Sienna Miller**. The adaptation of a **JG Ballard** novel revolves around a 1970s luxury residential tower in Britain, whose residents end up breaking into factions, leading to violence.

Main Street Boosts China Presence

Independent production, acquisitions and distribution company Main Street Films has inked a financing and co-production partnership with Hong Kong investment fund Crown Brand as part of its strategy to develop a long-term distribution presence in China. Under the pact, Main Street will acquire feature-film rights from around the world for distribution in the greater China region.

New Zealand, Denmark Ink Co-Production Pact

New Zealand and Denmark have inked a co-production pact in Cannes, following the successful 2013 release of co-production *The Weight of Elephants*, about an 11-year-old boy struggling with his fears and anxieties. The contract was signed by New Zealand Film Commission CEO **Dave Gibson** and Danish Film Institute CEO **Henrik Bo Nielsen**. New Zealand has 15 co-production treaties, including with Australia, Canada and the U.K. THR

Worldview Secures $200 Million

Worldview Entertainment has secured $200 million in new capital, which will bring the film production and financing company's total funding to close to $350 million. Founded in 2007 by CEO **Christopher Woodrow**, Worldview obtained half the sum from existing and new investors, including **Kevin Plank**, the founder and CEO of sports apparel company Under Armour, with the other half coming from a credit facility. Worldview's slate includes *The Search*, directed by **Michel Hazanavicius**.

eOne Takes *Little Prince*

Entertainment One has acquired *Kung Fu Panda* director **Mark Osborne**'s animated *Little Prince*, based on the classic French tale by **Antoine de Saint-Exupery**. The company also picked up horror title *Somnia*, which stars **Kate Bosworth** and **Thomas Jane**. The film is about an orphaned child, played by **Jacob Tremblay**, whose dreams and nightmares manifest physically as he sleeps.

Turkish Competition Film Sells Wide

Turkish filmmaker **Nuri Bilge Ceylan**'s competition entry *Winter Sleep* has sold to the U.K. and Ireland, Benelux, Portugal, Israel and Mexico, among other territories. The film is about a former actor who returns to his remote village to run the family hotel.

Timbuktu

Timbuktu Set for Canada, Brazil

French international sales and distribution firm Le Pacte has sold **Abderrahmane Sissako**'s competition entry *Timbuktu* about Islamic fundamentalism in Mali to several countries including Canada, Brazil, Spain, Portugal, Italy and Benelux. Le Pacte will distribute the film in France.

Nas Doc *Illmatic* Sells Wide

By Scott Roxborough

Nas — *Time is Illmatic*, a music documentary on the seminal New York rapper, has been a hot seller at the Cannes market, with sales group Submarine closing deals for most of Europe along with Japan and Australia.

Tribeca Film Enterprises recently picked up the doc, directed and produced by multimedia artist **One9**, for North America. The film follows the creation of **Nas**' 1994 debut album, *Illmatic*, considered by many to be the most influential hip-hop record of all time. The deals, negotiated by **David Koh**, **Dan Braun** and **Josh Braun** of Submarine on behalf of the filmmakers, included ones with NFP Films for Germany, Dogwoof for the U.K. and Parco for Japan. THR

Zhang Yimou Fails to Unseat *Spider-Man*

By Clifford Coonan

Zhang Yimou's *Coming Home* notched up a respectable $13 million in its opening three days but failed to usurp *The Amazing Spider-Man 2*'s spot atop the box office charts. *Spider-Man 2* took another $24.48 million for a local cume of $80.86 million.

Its take of $12.98 million still is a big showing for the art house release set against the backdrop of the turbulent Cultural Revolution, even if it falls short of the $24 million his **Christian Bale**-starring *The Flowers of War* took in its opening weekend in 2011. At $90 million, that film had a much bigger budget than *Coming Home*.

The website of the *People's Daily*, which is the official channel for the ruling Communist Party, hailed the movie, which is screening out of competition at Cannes and stars frequent Zhang muse **Gong Li**, as a return to the artistic and literary work that made Zhang's reputation. THR

LADIES FIRST: GENDER IN FILM EXAMINED

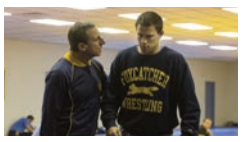
IN ORDER TO PASS THE BECHDEL TEST, A FEMINIST MOVIE RATING, a film must have (1) at least two named female characters, (2) who talk to each other, (3) about something besides a man. This year, Jane Campion is jury president, but the competition lineup features just two women-directed films out of 18 (up from one last year). Says Julie Gayet, who's directing the doc *Cineast(e)s*, about women in film: "There's a perception that women can't have the same authority on a set. … It's just not true." *THR*'s reviewers took a hard look at films showing in and around Cannes.

COMING HOME Directed by Zhang Yimou *(out of competition)*

AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✔	✘

→ **BOTTOM LINE** Mao's proclamation that "women hold up half the sky" doesn't quite hold up here.

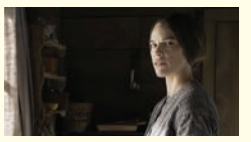
FOXCATCHER Directed by Bennett Miller *(in competition)*



AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✘	✘

→ **BOTTOM LINE** Sienna Miller's character is lucky to get a name in this drama about a man with serious mommy issues.

THE HOMESMAN Directed by Tommy Lee Jones *(in competition)*



AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✔	✔

→ **BOTTOM LINE** Sure, most of the women are bonkers, but at least Hilary Swank's Mary Bee is a badass.

MAPS TO THE STARS Directed by David Cronenberg *(in competition)*

AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✔	✔

→ **BOTTOM LINE** Everyone's seriously unhinged here too, but the battiness is equal opportunity.

MR. TURNER Directed by Mike Leigh *(in competition)*

AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✘	✘

→ **BOTTOM LINE** Turner ignores the mother of his children and abuses his maid. But he's a really good painter!

SAINT LAURENT Directed by Bertrand Bonello *(in competition)*

AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✘	✘

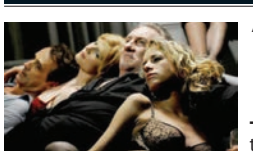
→ **BOTTOM LINE** Another day, another film about a dude dressing ladies that sidelines women.

STILL THE WATER Directed by Naomi Kawase *(in competition)*

AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✔	✔

→ **BOTTOM LINE** Kawase comes through, with a dying shaman and her daughter discussing death, gods and nature.

WELCOME TO NEW YORK Directed by Abel Ferrara *(festival crasher)*



AT LEAST TWO NAMED FEMALE CHARACTERS	WHO TALK TO EACH OTHER	ABOUT SOMETHING BESIDES A MAN
✔	✘	✘

→ **BOTTOM LINE** Sorry, Ferrara, two hookers chatting as they get it on with Gerard Depardieu doesn't count.

Israeli Drama *Next to Her* Goes Int'l

By Scott Roxborough

Next to Her, a drama from Israeli director **Asaf Korman** about a woman struggling to care for her mentally challenged sister, has been picked up by multiple territories ahead of its world premiere in Cannes' Directors' Fortnight section on May 21.

Peccadillo Pictures picked up rights for U.K./Ireland, Potemkine took France and Pallace Films Australian rights from sales agent Films Boutique.

The script to *Next to Her* was written by Korman's wife, actress **Liron Ben-Shlush**, who also stars. It is based on her own relationship with her severely handicapped sister.

"I wanted to write about the woman I could have become if I had stayed home and stayed with my sister," Ben-Shlush tells *THR*. "It's about the boundaries of sacrifice, of taking care of someone else."

The part of the handicapped sister is played in the film by acclaimed Israeli actress **Dana Ivgy** (*Jaffa*), who carefully studied Ben-Shlush's sister in preparation of the role.

"She researched with the doctors, with the specialists, to find out exactly what medicines she was taking. Because the behavior of the mentally handicapped, a lot of it has to do with the side effects of the medication they are taking."

Korman says he was careful to avoid pathos in depicting life with the mentally challenged.

"This was the most important thing for us. We watched just about every film there is on the subject," he says. "Because with this subject matter, you could easily become exploitive." THR

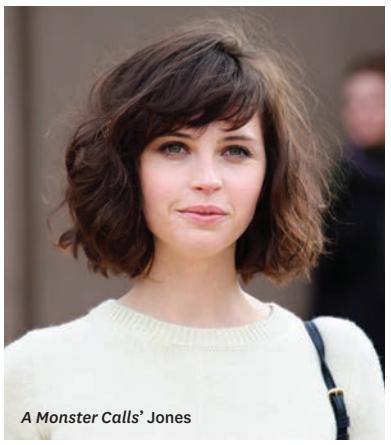
PIRACY FIGHT COMES TO CANNES

By Scott Roxborough

The studios, U.S. indie producers and European heavyweights assembled at the Carlton hotel May 19 to get behind a coordinated fight against online piracy.

Under the auspices of CreativeFuture, the lobbying body called for an education campaign "to change the conversation" about piracy. As part of that, CreativeFuture executive director **Ruth Vitale** announced a new outreach program that will see film talents and technical artists visit schools across America to talk about filmmaking and creativity. Vitale said Silicon Valley tech companies, which are benefiting from the online traffic pirated movies bring, until now have dominated the conversation. The group, which included Fox Filmed Entertainment chairman and CEO **Jim Gianopulos**, Sony Pictures Classics' **Tom Bernard** and **Martin Moskowicz**, head of film and TV at Germany's Constantin Film, hopes to change that.

"Somewhere along the line we became the not-cool kids. We became the people who didn't embrace technology," said Vitale. "Hello? Have you seen *Gravity*? Have you seen *Avatar*?" THR



A Monster Calls' Jones

Money Talks

CONTINUED FROM PAGE 1

even with the downturn in key European markets and the slowdown in projects.

Wachsberger can lay claim to one of the hottest new titles shopped to foreign buyers, *A Monster Calls*, **J.A. Bayona**'s follow-up to *The Impossible*. *Monster* stars **Liam Neeson** and **Felicity Jones**.

Gus Van Sant's *Sea of Trees*, starring **Matthew McConaughey** and **Naomi Watts**, also sold in numerous territories, although the film's $28 million budget could pose a challenge for some buyers.

Sea of Trees is the debut sales title from Bloom, the new venture launched at Cannes by former Exclusive Media international president **Alex Walton** and **Ken Kao**, heir to the Garmin GPS fortune. Kao entered the film-financing and production scene several years ago, forging a close relationship with **Terrence Malick**.

Kao is financing and producing *Sea of Trees* through his Waypoint Entertainment. In a splashy marketing play, Kao and Walton flew in Van Sant and McConaughey to meet with foreign buyers at Cannes.

"It's the perfect combination of filmmaker and star," says Walton, "and immediately elevates the project."

One frequent complaint among buyers: Too many depressing storylines. As a result, more modest projects like *Wild Oats*, a road-trip comedy starring **Shirley Maclaine**, **Jessica Lange**, **Sarah Jessica Parker** and **Alan Arkin** drew plenty of interest. **Brian O'Shea**'s The Exchange is handling *Wild Oats* internationally.

"People want to be entertained at the end of the day," says O'Shea.

Walton's new digs in Cannes are a sign of the changing times. Exclusive used to occupy prime real state on the Croisette, where most of the top-tier sales agents have their suites, all of which offer a pristine view of the water. But Exclusive's offices are dark this year, and Walton set up Bloom's office in an apartment one block up on the rue d'Antibes. The more modest address didn't see any buyers get lost on the way there, however. THR

MONFREDA JOINS PR WORKS

By Stuart Kemp

L.A.- and London-based entertainment and corporate publicity agency PR Works International has hired veteran film publicist **Melody Monfreda**, whose resume boasts the international campaigns for *The Twilight Saga*, as director of international film publicity.

Monfreda, who will report to PR Works International founder and CEO **Alyson Dewar**, will head up the European offices based in both London and Rome, overseeing international film campaigns, tours, film-festival and corporate campaigns in conjunction with the L.A. office. Monfreda, who is a familiar face on the festival circuit, will oversee movie launches in Cannes, Venice, Rome, Berlin and Toronto. Her hiring signals PR Works' growing European presence. Said Dewar in a statement: "Her unmatched network of contacts with both press and industry will be a wonderful asset to the company in supporting the goals of our clients." THR

Wild Side's Chiche Launches Shingle

By Rhonda Richford

Wild Side founder and co-chair **Manuel Chiche** is launching a new Paris-based company, The Jokers, a full-scale development, production and distribution house that aims to back upcoming productions for directors including **Nicolas Winding Refn**, **Ryan Gosling**, **David Gordon Green** and **Bong Joon-ho**.

Chiche previously has distributed films from those directors through the Wild Side label and plans to build on his relationships with the talent. The new company will be "sole providers" for the directors, working on projects from development through release, marketing and digital distribution. The Jokers will continue to work with partners Le Pacte for co-financing and co-distribution, and Wild Side for video and digital distribution. THR

Jimmy's Hall

CONTINUED FROM PAGE 1

Tom Bernard are enjoying a stellar festival. SPC titles playing in competition have received rave reviews. *Foxcatcher* and *Mr. Turner* both immediately generated awards buzz. *Wild Tales*, which Bernard and Barker bought last week, also went over well. Ditto for Russian hockey drama *Red Army*. SPC's other acquisition at Cannes was *Saint Laurent*.

Loach's largest production ever, *Jimmy's Hall* revolves around a champion for freedom of speech in church-dominated 1920s Ireland. The film is the director's 12th to play in Cannes competition and his 10th collaboration with writer **Paul Laverty**.

Loach has won nine prizes at the festival, including the FIPRESCI award for 1979's *Black Jack*; the Palme d'Or for 2006's *The Wind That Shakes the Barley*, about Ireland's 1920 civil war; and the jury prize for 2012's *The Angel's Share*. The latter two were written by Laverty. Loach also received the 30th Anniversary Prize of the Ecumenical Jury for his life's work. THR

Gosling

CONTINUED FROM PAGE 1

neighboring valley, swallowed up by a reservoir, is literally drowning. **Matt Smith** (a former Doctor Who) terrorizes the place as a character called Bully, and **Eva Mendes** presides over a **David Lynch**-like nightclub where she performs bloody rituals.

Produced by Marc Platt Productions, Bold Films and Gosling's Phantasma banner, with Sierra/Affinity handling international sales, the project originally was titled *How to Catch a Monster* and will be released stateside by Warners.

The first round of critical tweets was decidedly mixed. Tweeted *The Guardian*'s **Peter Bradshaw**. "If Ryan Gosling hadn't been such a star actor, he'd never have been allowed to direct *stares into space, screams*." **Kate Muir** of *The Times of London* dismissed it, saying, "Ryan Gosling's *Lost River* is a lurid mashup of Lynch, Refn and **Edward Hopper**. In a bad way." But Hitflix's **Gregory Ellwood** enthused, "It doesn't all work but Ryan Gosling hits for the fences with #LostRiver and hits something gorgeous." THR

THR at Cannes

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THE 2014 CANNES POSTER AWARDS

Villains Edition

THR **PAYS TRIBUTE TO THE MOST AMUSING AND OVER-THE-TOP PROMOTIONAL MATERIALS FROM THE FESTIVAL'S MARKET**

LLOYD KAUFMAN AND MICHAEL HERZ PRESENT A TROMA TEAM RELEASE
BIKINI SWAMP GIRL MASSACRE
SCANTILY CLAD BABES FIGHT AN ANCIENT EVIL
TROMA
A MOVIE BY AIDEN DILLARD

MOST GULLIBLE

Bikini Swamp Girl Massacre **(USA)**

Oh, scantily clad babes. So naive. There is no bikini swamp. They only call it that to get you to show up wearing bikinis. Next up in this series: *Bikini Viaduct*, followed by *Bikini Marshland* and finally *Bikini Peat Bog*.

WORST WARNER BROS. CARTOON CLASSIC

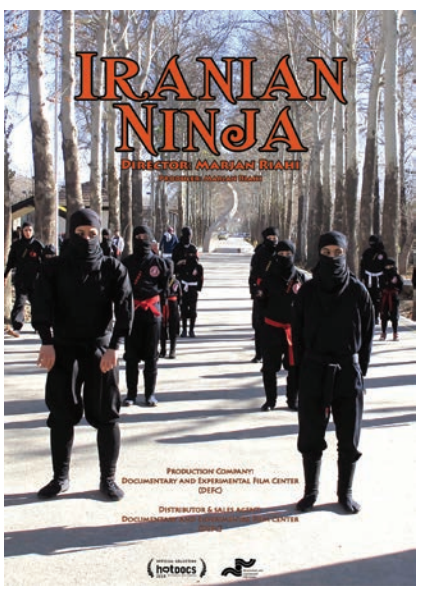
Bunny the Killer Thing **(Finland)**

After Elmer Fudd killed his entire family with a shotgun, Bugs became a bunny filled with hate. Drunk on carrot vodka and armed with two razor-sharp teeth, one thing became abundantly clear to Bugs: It was Fudd-hunting season.

BEST EXAMPLE OF OVEREXPLAINING

Volcano Dragon: Dracano **(USA)**

If you have to explain your portmanteau, you've already failed. *Sharknado* wasn't called *Tornado Shark: Sharknado*. You're talking about a volcano dragon here, not rocket science.



WORST NEWS FOR U.N. WEAPONS INSPECTORS

Iranian Ninja **(Iran)**

It's bad enough that the people of Iran have to deal with the international community breathing down their necks, but now they also have to deal with ninjas?! They better get that nuclear program up and running, stat!

About Town

1 *Foxcatcher*'s Channing Tatum got in on the action at the film's photo call May 19.

2 Chopard director Caroline Scheufele (third from right) was joined by (from left) models Liu Wen, Alessandra Ambrosio, Arlenis Sosa, Eva Herzigova, Petra Nemcova and Adriana Lima at the brand's May 19 bash held in an aircraft hangar at Cannes-Mandelieu airport.

3 Colin Firth and his wife, Livia, were among the guests treated to a performance by Kool and the Gang at the Chopard party.

4 From left: *Foxcatcher*'s Steve Carell joined jurors Sofia Coppola and Willem Dafoe at the party thrown for the Bennett Miller film at Baoli Beach on May 19.

5 Director Ryan Gosling and his *Lost River* star Christina Hendricks arrived for the photo call of their Un Certain Regard entry May 20.

6 *Maps to the Stars*' David Cronenberg and Julianne Moore (in Chanel) at the film's May 19 premiere.

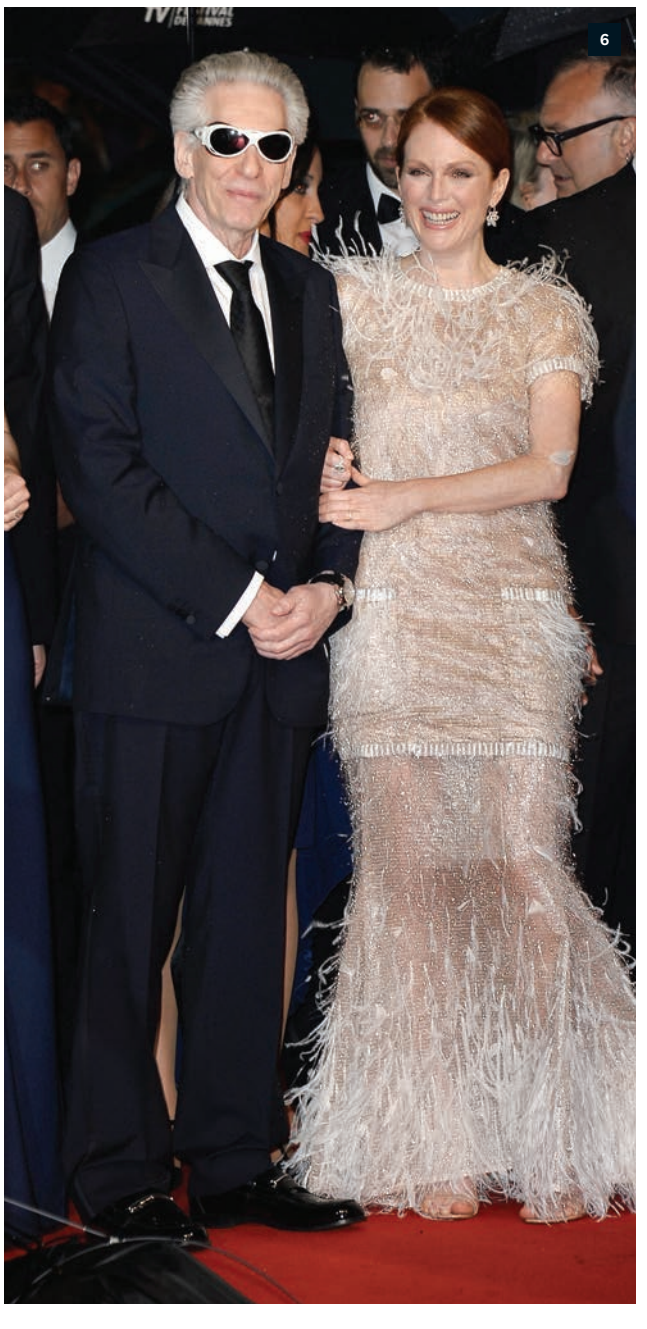
7 *Foxcatcher*'s Mark Ruffalo (right) was accompanied by his father, Frank, to the film's May 19 party.

8 Sarah Gadon (left, in Armani Prive) joined her *Maps* co-star Mia Wasikowska (in Louis Vuitton) at their film's premiere May 19.

9 Gusty winds gave Jessica Chastain a hard time at the *Foxcatcher* premiere, taking hold of her billowing Elie Saab gown.

10 *A Girl at My Door*'s Kim Sae-ron (left) and Bae Doona.

11 Jun Yoshinaga, star of competition entry *Still the Water*, waved to the crowd May 20.



THR PARTY REVIEWS

DINER DES SELECTIONS

LOCATION L'Agora

Palme d'Or winners rubbed shoulders with Oscar winners at the May 19 formal dinner, where guests included **Hilary Swank**, **Gael Garcia Bernal**, **Jane Campion**, **Sofia Coppola**, **Wim Wenders** and **Sophia Loren.**

Attentive waiters constantly and discreetly kept invitees' glasses filled, and **Thierry Fremaux** closed out the night by standing on a chair to offer a toast to jury president Campion before putting his glass down to use both hands to lead the ovation for the one and only Loren.

VERDICT **SLEEK, CHIC AND STARRY**

HAL SADOFF DINNER

LOCATION La Pizza

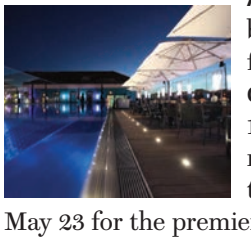
More than 100 people, including Participant Media CEO **Jim Berk**, Paradigm's **Jay Cohen** and Bold Films' **Matt Rhodes**, chowed down on salad and pizza at financier Sadoff's 24th annual industry dinner, which took over the entire third floor of the popular Italian eatery (pity those who weren't invited and had to stand in a long line to get a table elsewhere in the restaurant).

VERDICT **PIZZA-RIFIC**

EZEKIEL FILM PARTY

LOCATION Five Seas Hotel rooftop

At a private dinner, **Julie Gayet** and financier **Antoun Sehnaoui** celebrated Ezekiel's successful first year. Director **Olivier Assayas** made the 11-hour Paris-Cannes roundtrip by train just to attend (he'll be back May 23 for the premiere of his and Ezekiel's competition film *Sils Maria*). "I like Cannes, but in small doses," he said. Diners feasted on lobster topped with pansies courtesy of Michelin-starred chef **Arnaud Tabarec.**

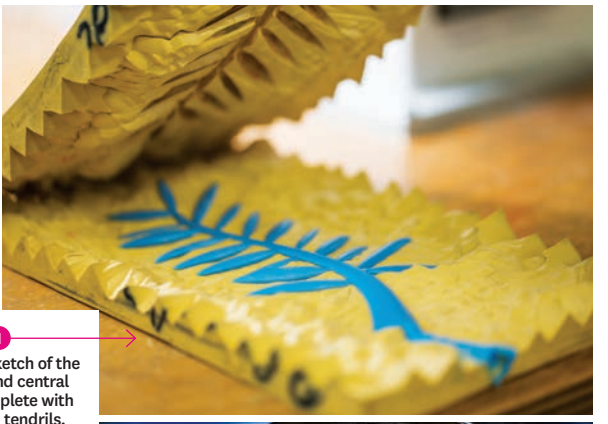


VERDICT **COOL, CALM AND TRES CLASSY**

AP PHOTO/ALASTAIR GRANT; ARTHUR MOLA/INVISION/AP; DANNY MARTINDALE/WIREIMAGE; PASCAL LE SEGRETAIN/GETTY IMAGES

About Town

RAMBLING REPORTER *By Gary Baum*



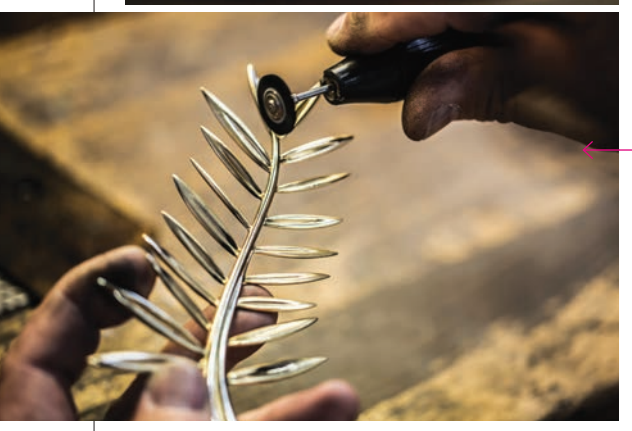
1 An initial sketch of the leaflets and central stem, complete with veins and tendrils, is transferred to a wax block placed in a rubber mold.

2 The fair-mined Colombian gold is placed in the mold, then in a furnace at 760°C (1400°F) overnight to cast.

3 After the casting, the Palme is washed with pressured water and deoxidized by acids.

4 It's then polished and carefully corrected by a jeweler, the stems adjusted and soldered with a torch.

5 A diamond milling-cutter is employed to drill small supports into the bevel-edged rock crystal base on which the award rests.



Secrets of the Palme d'Or

Seventeen years after taking over responsibility for the design of the Palme d'Or, Swiss jewelry and watch firm Chopard is for the first time promising that the eponymous ore used in its production is cruelty-free. Or, as they now say in the business, "fair-mined." The 120 grams of 18-carat yellow gold is sourced from a co-operative mine Chopard has partnered with in Colombia that's been checked and certified by an independent association for safe working conditions (mainly: proper wages, no child labor, no environmentally damaging chemicals) and taken direct to the company's facilities in Geneva, where the craftsmanship process takes place. "This means that the gold" — $50,000 worth — "is completely traceable from the mine to the Palme d'Or," says brand president **Caroline Scheufele**. "It's a project we founded last year with **Colin** and **Livia Firth**." Adds Livia, an eco consultant who in 2010 started The Green Carpet Challenge when Colin was nominated for an Oscar for *A Single Man*, asking top designers like Armani, Valentino and Tom Ford to create gowns out of recycled materials, "the problem with gold is, you never know its source. The fact that the Palme d'Or is made of fair-mined gold means whoever wins it, wins twice." — MERLE GINSBERG AND ALEX RITMAN

Furtive Fromage: How to Smuggle Mimolette

Cannes visitors who prefer souvenirs they can't easily buy back home (or online) might want to consider picking up an illicit ball of Mimolette cheese. Last year the U.S. Department of Agriculture, which regulates food imports, effectively banned the French specialty by seizing more than a million tons of it, claiming its grayish crust, deliberately covered in mites to create its beloved taste, far exceeds the U.S. government's limit of six arthropods per square inch (Mimolette's quotient can hit the thousands). Among the most aggrieved stateside have been Hollywood's favorite chefs, including Trois Mec's **Ludovic Lefebvre** ("It's a little ridiculous," he has said) and Chateau Marmont's **Carolynn Spence** ("the saddest thing I've ever heard"). Cannes' top cheesemongers, such as Ceneri's **Herve Ceneri** at 22 rue Meynadier, agree. "It's quite silly," he says. So what's the best way to smuggle it? At Ceneri, they'll vacuum pack it for you, but **Philippe Caillouet** of Fromagerie du Cannet at 1 rue de Cannes, where a kilo of 18-month Mimolette costs €28 ($38), has a more fun 007 approach: "I recommend you hide it in a book, hollowed out." — A.R.

DOG DAY AFTERNOON

White God's canine star Hagen gave his director Mundruczo a lick May 17.

Given that the Croisette appears to be one of the places in the world with the highest concentration of handbag-sized dogs, it seems the ideal spot to celebrate canine cinematic achievement. And for 14 years the Palm Dog has done just that, handing out its top award — a leather dog collar — to acclaimed movie mutts such as *The Artist*'s show-stealing **Uggie** and the animated **Dug** from *Up*. In 2013, the prize went to **Liberace**'s partially sighted poodle **Baby Boy** in *Behind the Candelabra*, praised for exploring a "profound existential paradox" by film critic **Peter Bradshaw**, one of the Palm Dog jury members. In contention this year for the award, which will be given out at the U.K. Film Centre on the afternoon of May 23, are *Saint Laurent*'s bulldog, hailed for a masterly scene in which he hoovers up his master's narcotics with predictably disastrous consequences, and the dog from **Jean Luc Godard**'s 3D *Goodbye to Language*, which also happens to be the auteur's own pet. But the pooch to beat, predicts competition organizer **Toby Rose**, is **Hagen**, the Labrador crossbreed in **Kornel Mundruczo**'s mutt-heavy Un Certain Regard drama *White God*, about dogs who break out of a Hungarian pound. "I think this is a unique dog epic, perhaps a cross between *Inglourious Barksterds* and — during the scene involving an invasion of the city streets — *Ben Fur*," says Rose, adding that Hagen was the first four-legged friend to be invited as an official guest to a Cannes premiere. Hagen could not be reached for comment. — A.R.

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Pret-a-Reporter

WHAT TO BUY, WEAR AND KNOW IN CANNES

by Merle Ginsberg

Belles de Jour et Nuit

Cannes beauty, created by makeup artists at Dior Beauty and fest sponsor L'Oreal as well as by the personal makeup artists to various stars, was very much on trend for the season: Nude/peach-tone mouths combined with lightly smoky eyes were seen on **Cate Blanchett** and **Jessica Chastain** and a slew of other leading ladies. Day looks generally were matte, and night looks amped up the shine on the mouth, cheekbones and eyes — with lots and lots of lashes, *bien sur*. But no one came off as if they were trying too hard: The overall effect was chic and natural. This year, the dress was the statement, with wavy hair adding softness. Makeup didn't exactly take a backseat, but it definitely wasn't driving the look, either. But neutral didn't appeal to all of Cannes' ladies: **Lea Seydoux** and **Rooney Mara** sported **Lorde**-like aubergine lipstick at night, adding a bit of *je-ne-sais-goth*, while **Blake Lively** went for classic 1950s clear red and **Laetitia Casta** chose a very French wine stain.

DRESS DU JOUR

SONAM KAPOOR
in Elie Saab Couture

For the May 19 Chopard dinner, the Bollywood star chose a powder-blue silk strapless corset gown with cascading pleated silk from Saab's spring 2014 couture collection. It's look 30 in the show; Jessica Chastain's heliotrope chiffon the same night was look 31.

3 *Questions With* Fawaz Gruosi

The Lebanon-born, Swiss-based Gruosi founded de Grisogono jewelry in 1993, after having worked for Harry Winston and Bulgari. His aeshetic is big, bigger, biggest: large pieces (rings, necklaces, bracelets) in a variety of colors. Gruosi spoke to *THR* ahead of the brand's party May 20 at the Hotel du Cap.

How long have you been coming to Cannes?
This is our 13th year here. I came in 2001 and took a small room at the Majestic, with a bag of jewelry I began to lend out. First, I had to beg people, but by the fifth year, things got serious. Now our suite at the Martinez is constantly crazy-full. It's a nightmare. But a good nightmare.

Sharon Stone always comes to your Cannes party. Who else is coming?
Sophia Loren came to our very first party in our first shop in Geneva, where I'm based. She was a friend of a friend. Next, Jacqueline Bisset flew in from the States. Our first party in Cannes was 50 people. Mila Jovovich was the first star who came. Now we are up to 620 guests at the du Cap.

De Grisogono has extreme shapes and extreme color. How do you come up with these designs?
I take great pains not to copy myself, to constantly create. You have to be on drugs to create all these collections — and I'm not! But our customers love it. My grandmother wore her jewelry only three times a year. Today, women wear dramatic pieces every day.

Melody of Colours Collection ring, price upon request

INSPIRED IN SINGAPORE
CREATED FOR THE WORLD.

SINGAPORE TELLS ITS STORY

LAST TRIP HOME

Directed by Han Fengyu
Ngee Ann Polytechnic (Singapore)

Immigrants father and son struggle in Singapore, and decide to drive back to China with their only possession: their car.

Drama | 26 mins | Digital HD | Mandarin/English |
adarng.a.q@gmail.com,
kllfm@hotmail.com

Screening:
22 May, Cinefondation 4, 2pm – 3.15pm, Buñuel Theatre

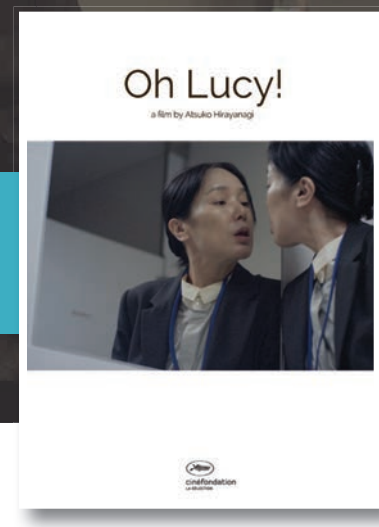
OH LUCY!

Directed by Atsuko Hirayanagi
NYU Tisch School of the Arts Asia (Singapore)
Co-produced by Upside Down Concepts (Singapore)

After adopting a new name and a blond wig, a Japanese office lady awakens her inner desires.

Drama/Comedy | 21 mins | DCP |
Japanese/English |
ohlucythemovie@gmail.com

Screening:
21 May, Cinefondation 2, 2.30pm – 4pm, Buñuel Theatre



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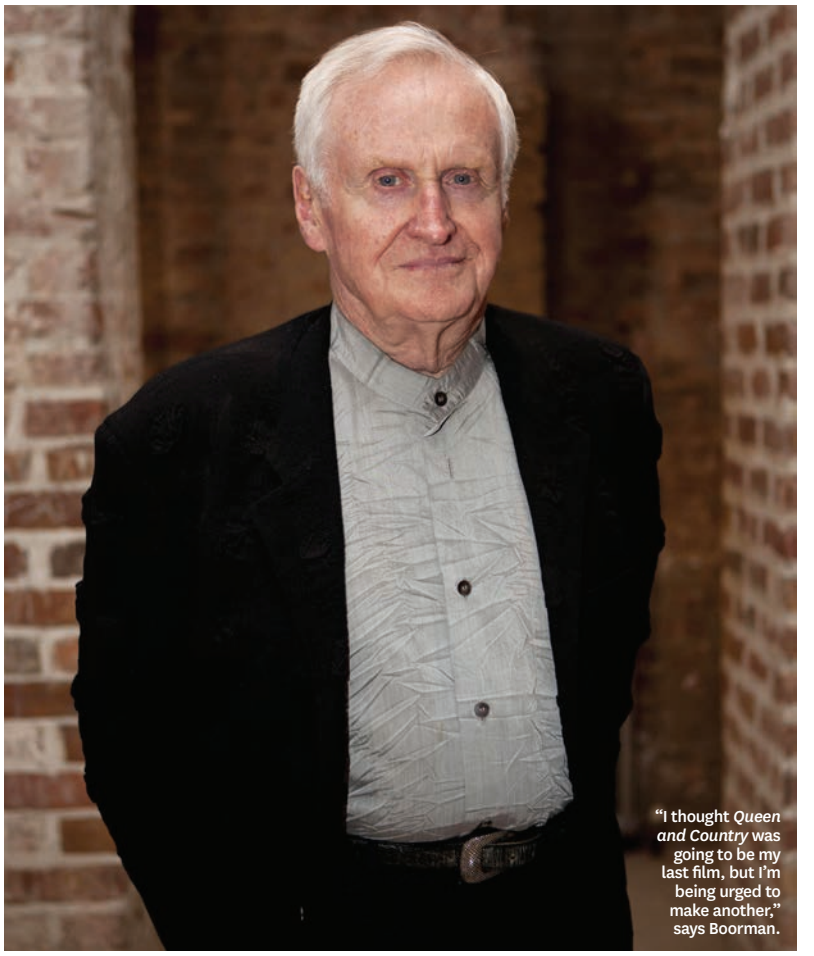
John Boorman

The man who made Ned Beatty squeal in *Deliverance* returns to Cannes with his long-awaited (like, nearly three decades) sequel to *Hope and Glory* By Stuart Kemp


"I thought *Queen and Country* was going to be my last film, but I'm being urged to make another," says Boorman.

IT'S BEEN 27 YEARS SINCE John Boorman shot *Hope and Glory*, his Oscar-nominated 1987 film about life on the British homefront during World War II. *Queen and Country*, which screens in Cannes' Directors' Fortnight on May 20, moves the semiautobiographical story forward to the Korean War, and brings back David Hayman from the original film, as well as a slew of other British talents (including David Thewlis and Richard E. Grant). The legendary filmmaker, 81, spoke with *THR* about topics ranging from his first trip to Cannes (in 1970, for *Leo the Last*) to the acting idiosyncracies of some of the stars he's worked with, such as Richard Burton ("Everything below the neck was kind of inert") and Jon Voight ("One of the few American actors who can do accents").

Is *Queen and Country* a passion project for you?
At 81, I don't feel much passion anymore. (*Laughs.*) I made *Hope and Glory* some years ago and this is set nine years later, when I had to go into the army at the age of 18. I'd always intended to do it and I finally did.

There's quite a time gap between your films. Do you spend that time developing films?
During that time I've written and directed several radio plays, a stage play and two or three film scripts. I don't know when I'm going to make them at my age. I thought *Queen and Country* was going to be my last one, but I'm being urged to make another one; people seem to like this one.

Was it different making films in Hollywood in the 1960s and '70s?
When I was making *Point Blank* and *Deliverance*, there was almost no pressure from studios in terms of giving notes. But the studios became more corporate and in a sense they designed a formula for mounting pictures. It involved a great deal of notes and you knew before you got a green light you had to constantly make changes to suit the studio. That's when I moved away from the studio system.

Is having complete control important to you?
I feel whether it's right or wrong, I've always had final cut and I have always insisted on it. For me it's the only way of driving through a concept, an idea and a vision.

When does your control impulse kick in?
At script stage I find it difficult to introduce other people's ideas. Making films is a collaborative thing. I'm very fluid with actors and I welcome their contributions tremendously.

***Queen and Country* mixes old friends, established actors and fresh faces. Is that the ideal mix for your films?**
I was very lucky to get David Thewlis, who I admire as an actor. His range is like nobody else really, maybe Daniel Day-Lewis. And Richard E. Grant is an old friend. I was very happy to have him on board. Richard can be quite explosive. With Richard you are riding an untamed horse. I think we're quite similar in many ways. He's very wicked.

Who has been the most difficult actor to work with?
I never find actors difficult. The ones who cause the most trouble are second-rate ones, but I have not had them in my films. Of the well-known ones, I was a little disappointed when I worked with Richard Burton on [*Exorcist II:*] *The Heretic*. He wasn't a good film actor in the sense that he couldn't use his body very well. It all came from the voice and the head. Everything below the neck was kind of inert.

Who has been the best talent?
I learned an enormous amount from Lee Marvin about film acting, about the way in which you relate to the camera and his physicality; he was like a ballet dancer. And he was very daring as an actor. He would try anything. He never held back. Jon Voight I admired enormously — [I did] two films with him, *Deliverance* and *The General*. He was one of the few American actors who can do perfect accents. Whereas most English actors can do them, American actors tend not to be able to do them.

You've been on the jury, you've won two director prizes and had your films selected for all the different sections of Cannes. What does the festival mean to you?
I always enjoy Cannes. If you are making independent films, it is a great place to sell films. You get a good screening and all the distributors are there and it's just about the best place to sell your picture. And I always enjoy seeing many old friends and love the mixture of serious cinema and tacky marketplace with a bit of glamour thrown in. It's a potent mix.

What are your hopes for Cannes this year?
That we sell the film. We made the film on borrowed money and we hope to sell it to pay the money back to the bank. French co-producer [Le Pacte's] Jean Labadie — he's bought France and non-English rights — is selling it to the rest of the world.

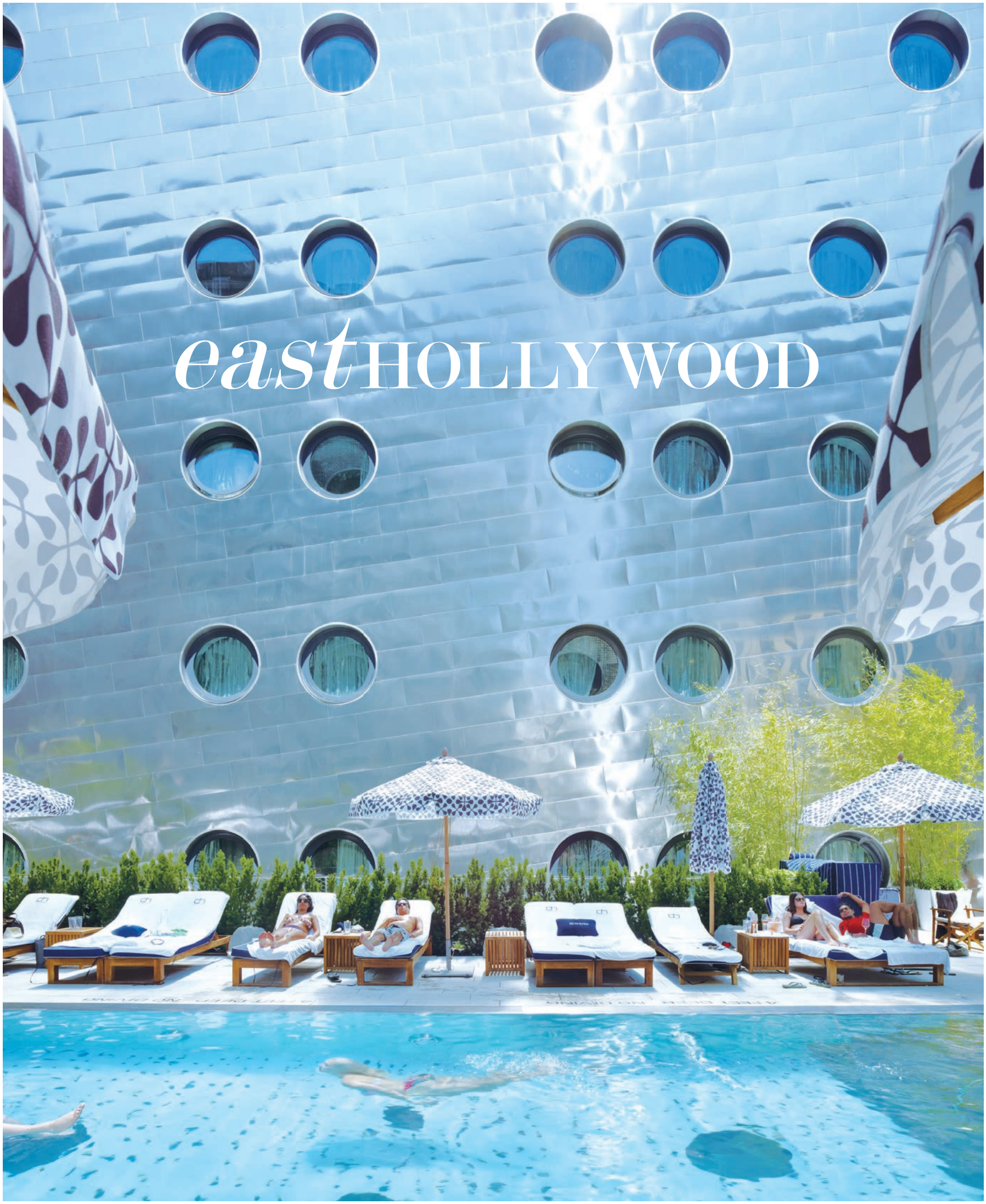
You came here for the first time in 1970, with *Leo the Last*, which starred this year's Cannes poster boy Marcello Mastroianni. What was he like?
I love Mastroianni. He was such a joy to work with. He was very simple in his approach and he could make things work. I remember saying to him, "Could you work your way around to this point without it looking forced?" He said, "You know, I've made six films with Sophia Loren and she only wanted to be photographed on one side of her face, so I was always having to get around to one side. So no problem." THR

BY THE NUMBERS

18
Films Boorman has directed

$46M
Box office of *Deliverance* (1972), his highest-grossing film

4
Times in Palme d'Or contention



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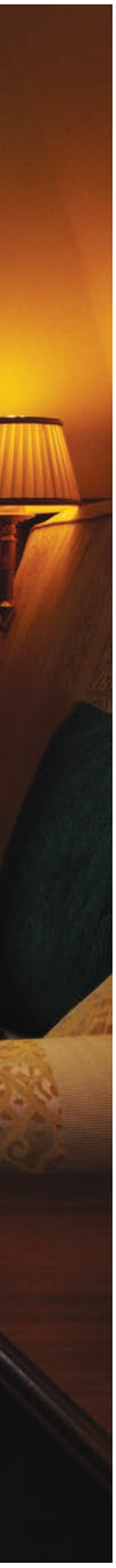
From left: ***Foxcatcher*'s Channing Tatum, Mark Ruffalo and Steve Carell**
Hotel Carlton Cannes
May 19 | 4:40 P.M.

"We understood the gravity of it, and we respected it," says Tatum of making Bennett Miller's wrestling drama, based on a real-life murder.

CANNES DIARY 2014

***THR**'s cameras captured an eclectic collection of A-list talent, festival favorites and style icons, from Oscar-winning mother of dragons Cate Blanchett and actress-turned-producer Salma Hayek to Jessica Chastain, whose skyrocketing fame started just three years ago on the Croisette* **BY REBECCA FORD**

PHOTOGRAPHED BY Fabrizio Maltese • **PHOTO PORTFOLIO PRODUCED BY** Jennifer Laski and Fabrizio Maltese



"I'm interested in the bizarre requests. I've been lucky to have directors ask me to do a few strange things, like play Bob Dylan."
Blanchett

Cate Blanchett
Hotel Carlton Cannes
May 16 | 12:35 PM

The *Blue Jasmine* Oscar winner came to Cannes to promote DreamWorks Animation's *How to Train Your Dragon 2*, which screened out of competition.

1 Zoe Saldana
May 15 | 5:45 P.M.
Grand Hyatt Cannes
Hotel Martinez

"To be here and to share the stage with these amazing women that I've grown up admiring — there's just this awe that I feel," says the *Guardians of the Galaxy* star, in town as a L'Oreal ambassador.

2 Joan Collins
May 18 | 12:45 P.M.
Majestic Beach

"It's an old cliche that there are no movies for women over a certain age. This [film] is really good because it's about two women on a roadtrip trying to find themselves in the third act of their lives," says Collins about her upcoming comedy, *The Time of Their Lives*.

3 James McAvoy
May 17 | 7:15 P.M.
Hotel Carlton Cannes

"If you're with people who want to make the best film possible and they also happen to be talented, it's never going to be difficult," says *The Disappearance of Eleanor Rigby: Them*'s McAvoy.

4 Sarah Gadon
May 19 | 3:45 P.M.
Club Albane, JW Marriott

Gadon stars as the ghost of Julianne Moore's dead mother in David Cronenberg's violent competition film *Maps to the Stars*.

5 Jeffrey Dean Morgan
May 17 | 12:50 P.M.
Le Silencio

Morgan stars as the villain in Kristian Levring's revenge Western *The Salvation*, which screened out of competition.

6 From left:
Ned Benson, Jessica Chastain and Jess Weixler
May 18 | 12:30 P.M.
Majestic Beach

"Jess is like my sister in real life," says Chastain of Weixler. The two, who co-star in *Eleanor Rigby*, and their director Benson also once were roommates in Santa Monica, California.

7 Mads Mikkelsen
May 17 | 12:17 P.M.
Le Silencio

Hannibal star Mikkelsen plays a Danish cowboy set on revenge in *The Salvation*.

8 Tommy Lee Jones
May 19 | 2:30 P.M.
Hotel Majestic Barriere

Jones' second directorial effort, *The Homesman*, a Western starring Hilary Swank, screened in competition.

1

"There are no gunshots, there's no blood, there's no violence. It's just about two people. ... That's what I like to see in a movie."
Collins on her new film,
The Time of Their Lives

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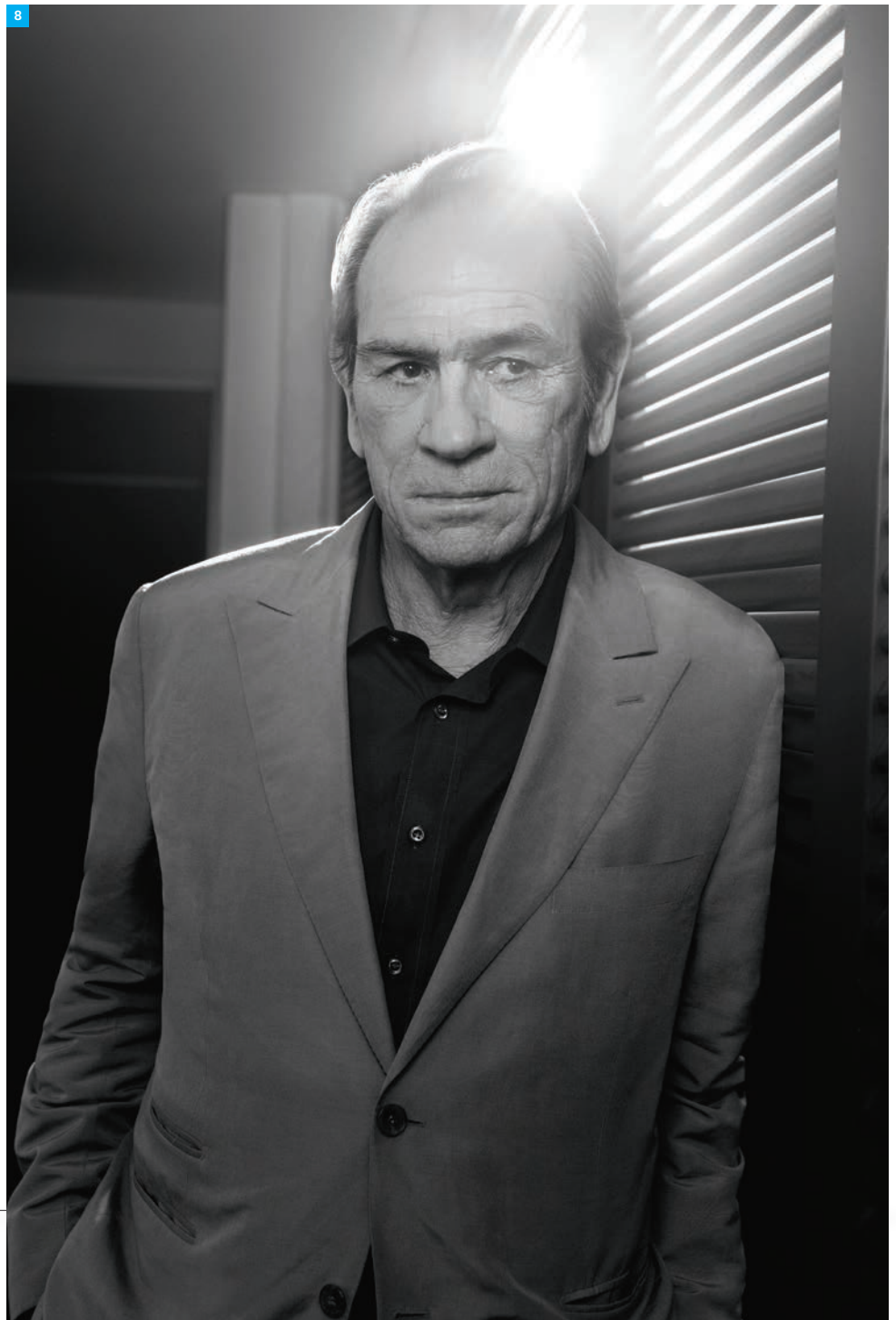
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1 Nanna Oland Fabricius
May 17 | 12:05 P.M.
Le Silencio

The Danish singer-songwriter, better known as Oh Land, makes a move into film with *The Salvation*, playing the wife of Mikkelsen's character in the Western.

2 Mike Leigh
May 16 | 2:42 P.M.
Carlton Beach

Palme d'Or winner Leigh returns to Cannes with *Mr. Turner*, exploring the later years of eccentric British painter J.M.W. Turner.

3 John Cusack
May 19 | 3:45 P.M.
Club Albane, JW Marriott

"It's a very aggressive, bold film," says Cusack, who plays a self-help guru in *Maps to the Stars*. "It asks a lot of questions about the nature of things, and our relationship to power, and fame and family."

4 Salma Hayek
May 17 | 11:20 A.M.
Fouquet's, Hotel Majestic Barriere

Hayek is producing an animated adaptation of Khalil Gibran's *The Prophet*, featuring nine directors and voice acting from such stars as John Krasinski and Liam Neeson.

5 Djimon Hounsou
May 17 | 5:14 P.M.
Hotel Carlton Cannes

"They gave me the name of my character, and that was enough," jokes Hounsou of prepping to voice Drago Bludvist in *How to Train Your Dragon 2*.

6 Rosario Dawson
May 17 | 3:50 P.M.
Club Albane, JW Marriott

"As soon as I got here I had foie gras and some caviar because we're here and we should celebrate," says Dawson of her time in Cannes with the film *The Captive*.

7 Jane Fonda
May 15 | 12:50 P.M.
Grand Hyatt Cannes Hotel Martinez

"Cannes has changed a lot. It never used to be as much about fashion and jewelry," says Fonda, who is in town as an ambassador for L'Oreal.

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"I've been in the business for 25 years, 35 years, so I'm a little used to the weirdness by now."
Cusack on Cannes

3

"My grandfather kept the book by the side of his table. To me, it was like he was teaching me about life."
Hayek on Kahlil Gibran's
The Prophet

4

7

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Photo Assistants:
Vanni Bassetti and Paola Picasso

ADDITIONAL REPORTING BY
Merle Ginsberg, Scott Roxborough and Boyd van Hoeij

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IN COMPETITION

From left: Tokita and Yoshinaga must deal with Matsuda's impending death.

Still the Water

Cannes regular Naomi Kawase returns with a story about two teenagers coming of age on a subtropical Japanese island

BY CLARENCE TSUI

ENIGMATIC, EXOTIC, EROTIC — THESE ARE THREE adjectives commonly used to describe Naomi Kawase's films. They don't apply to her latest outing though: Sure, *Still the Water* has its moments of mystery and sex, but all is rendered less beguiling thanks to the simplistic ways they are portrayed onscreen.

Still the Water does have its merits: Kawase manages to capture the setting of the film — it was shot in Anami Oshima, a subtropical island off the south of mainland Japan — in stunning fashion. There are harrowing shots of tall waves hitting the shore, aerial views of the island's emerald heartlands, a splendid tracking shot of mangroves on the coast.

It's the people and what they say that pose problems. While retaining some of her pet themes — the meaning of life and death, the unseen connection between mother and child and the power of nature over human civilization — *Still the Water* articulates all this too loudly and obviously in its clunky dialogue.

Still, the lush rural imagery and cryptic emotions probably will captivate Kawase's international fanbase; *Still the Water*'s appearance as a Palme d'Or contender in Cannes — Kawase's third competition entry in seven years — will help propel the film to a long run on the festival circuit, but commercial releases beyond Japan will be few.

After a brief prologue of two very violent scenes — of a typhoon hitting the island and the bloody slaughtering of a goat — the film proper begins when teenager Kaito (Nijiro Murakami) discovers the body of a naked, heavily tattooed man by the sea. But implications of noir dissipate as the cadaver isn't mentioned again in the next half an hour. After leaving the gathering crowd by the sea, Kaito is chastised by his girlfriend Kyoko (Jun Yoshinaga) for running away from the shore the previous night, as they were supposed to have a rendezvous there.

The cadaver's identity will feature much later in the film — something that is related to Kaito's sexual suppression issues — but it's the interaction between the two teens that takes center stage. They are kindred, confused adolescent spirits lacking parental support: Kaito's father has left for Tokyo and his mother is always at work at the seaside inn; Kyoko's mother (Miyuki Matsuda), a shaman, is dying in a hospital.

As the film progresses, the pair's relationship ebbs and flows and they struggle with their emotions. Kaito is much less articulate and strong-willed than the headstrong Kyoko. From one of Kaito's dreams, it's clear his emotional blockage is due to some serious mommy issues, his angst about his parents' divorce and his mother's postseparation love life.

While strong on nature, *Still the Water* comes up short in evoking the natural. The director has in interviews expressed pride in the fact that half of the film was improvised. But many an awkward moment emerges as the character seemingly were instructed to let their conversations and interactions flow. The result is missed beats, protracted silences and characters staring at each other or into space for far too long. The chemistry between onscreen family members also is underwhelming: This is especially true of young newcomer Yoshinaga, who doesn't click with veteran Fujio Tokita (who plays her father).

Bar the Bangkok-set misstep *Nanayomachi* — an overlooked entry rarely mentioned in the Kawase discourse these days — *Still the Water* is the director's first feature-film foray outside her hometown of Nara. This project was developed out of Kawase's discovery of her maternal grandmother's roots on the island. While she manages to conjure the splendor and some of the cultural legacy of the island onscreen, the more specific traits of the place are not exactly mined for more, such as the Amami archipelago's uniqueness from mainland Japan in terms of geography and history (the island was ruled by a U.S.-installed provisional government from 1947 to 1953; a banner celebrating the 60th anniversary of the "restoration" of Japanese sovereignty can be seen in a shot at the airport in the film).

These are all specific sources of dislocation and alienation that are ripe for development. Kawase's first film, the rural family drama *Suzaku*, cannily conveyed how relationships can be shattered by an economic crisis. But in *Still the Water*, it is not to be. At the end of the film, a character says: "These kids don't know what lies in the sea." For the time being, we don't either.

In Competition
Cast *Jun Yoshinaga, Nijiro Murakami, Miyuki Matsuda*
Director *Naomi Kawase // 118 minutes*

Two Days, One Night

Marion Cotillard plays an ordinary woman struggling to hold on to her job in the latest drama from the Dardenne brothers

BY DAVID ROONEY

Cotillard faces an uncertain fate.

The injustices of the workplace and the basic but tenuous dignity of being able to earn a living have been frequent themes in the films of Jean-Pierre and Luc Dardenne, going back to their early breakthroughs with *The Promise* and *Rosetta*. Their latest affecting drama, *Two Days, One Night*, chronicles the weekend-long crusade of a working-class woman, played with piercing emotional transparency by Marion Cotillard, to reverse a decision regarding the termination of her employment. Once again, it's enriched by the signature qualities — the humanistic, nonjudgmental gaze, the absence of sentimentality, the ultranaturalistic style — that always have distinguished the Belgian brothers' fine body of work.

Even before the global economic meltdown of the past several years, and the ubiquitous rise of such corporate practices as self- and co-worker evaluations, staggered layoffs and contract buyouts, French-language cinema long has focused on the cancerous impact of that business culture on individuals and families. Laurent Cantet's ironically titled 1999 debut, *Human Resources*, is an obvious example.

Sandra (Cotillard) has been pushed out of her job working for a small solar-panel company following a vote in which fellow employees were given a choice between her redundancy or their 1,000-euro bonuses. Recently recovered from a bout of depression that kept her off work, Sandra's impulse is to crawl back into bed with a Xanax. But her loving husband, Manu (Dardennes regular Fabrizio Rongione), urges her to fight to keep her job.

Initially, Sandra is too defeated to speak up for herself, but her colleague and friend Juliette (Catherine Salee) catches the firm's manager (Baptiste Sornin) on Friday afternoon, persuading him to revisit the issue in a silent ballot on Monday morning. With 14 out of her 16 co-workers having voted against her, that leaves Sandra two days to track down their addresses, visit them at their homes and persuade at least seven more to forgo their bonuses and vote in her favor, securing the majority she needs in order to remain employed.

Less out of pride than her own battered self-belief, Sandra refuses to plead or seek pity. She says little of the difficulty of raising her two kids on her husband's wage as a cook, or of the likelihood of having to move the family back into welfare housing. Instead she simply presents her case, appealing to her colleagues' sense of decency and pointing out the unfairness of the firm's foreman (Olivier Gourmet, another Dardennes favorite) making their decision into an either/or proposal.

Editor Marie-Helen Dozo uses the repetitive aspect of these visits to instill a gentle but urgent rhythm in the superbly modulated story.

While the setup might seem the basis for a look at people's venal natures and their inability to think beyond personal gain, the Dardennes are unfailingly compassionate filmmakers. In casual observations full of small but telling details, we see one person after another engaged in his or her own struggle, many of them in immigrant families, working two jobs or with spouses on unemployment. The ones who either refuse to hear Sandra out or react with hostility are the minority, outweighed by those to whom 1,000 euros makes a difference too great to ignore. It's a quiet but wrenching portrait of hardscrabble lives.

However, like shards of sunlight on a gray day, each small triumph illuminates the film with hope. In the most beautiful scene, Sandra approaches a young father (Timur Magomedgadzhiev) while he's coaching a junior soccer team. Having been helped by her when he was new to the job, his shame after voting against her is devastating. Another lovely exchange occurs in a laundromat with a short-term contract worker (Serge Koto).

There are also deeply moving moments involving Anne (Christelle Cornil), who is sympathetic but under the thumb of her husband. An interlude in which Anne, Manu and Sandra — all rock fans — sing along to "Gloria" by Van Morrison's band Them on the car radio provides a liberating reprieve from worry, and from the inexorable approach of Monday morning.

While some may take issue with Sandra's drastic action at a certain point when the odds against her appear impossible, the scene and her behavior throughout are validated by absolute psychological and emotional integrity. And the way in which the Dardennes, as well as Manu simply put the incident behind them and move on, feels entirely true to the characters.

Likewise, some might quibble that Manu is an idealization of the supportive spouse, tirelessly and selflessly bolstering Sandra's fragile resolve. But on the contrary, his behavior — and Rongione's emotional honesty as an actor — makes this a tender yet matter-of-fact depiction of the dynamic in relationships where managing clinical depression requires constant vigilance.

Scrutinized in intimate but never intrusive style by Alain Marcoen's camera, the actors betray not a single false note. That applies especially to the transfixing Cotillard, giving a performance that stands among her best work in this deglamorized role. Whether her reaction is one of gratitude or sober understanding, Sandra's exchanges with the colleagues she must convince speak volumes about the fundamental decency of both the character and the filmmakers. While there are no artificial epiphanies here, it's heartening to watch her draw spiritual replenishment from putting up a good fight.

Given that job security is now high among the most pressing anxieties of 21st century life, *Two Days, One Night* grips from start to finish with its candid account of a situation that for many will be relatable. While standard HR training at most companies worldwide underlines the importance of personal detachment from regrettable workplace realities, the Dardennes' exquisite film makes it impossible to remain impassive to the human tradeoffs.

In Competition
Cast *Marion Cotillard, Fabrizio Rongione, Pili Groyne, Simon Caudry*
Writers-Directors
Jean-Pierre and Luc Dardenne
95 minutes

DIRECTOR Q&A

Jean-Pierre and Luc Dardenne

The filmmaking siblings discuss their buzzy competition entry *Two Days, One Night*

By Rhonda Richford

The latest from Jean-Pierre and Luc Dardenne, *Two Days, One Night*, follows a transformed Marion Cotillard as a factory worker desperately clinging to her job after a battle with depression.

Jean-Pierre, 63, and Luc, 60, who already have two Palme d'Ors, for 1999's *Rosetta* and 2005's *The Child*, talked to *THR* about returning to the Croisette, how they benefit from a "healthy rivalry" and what it was like working with Cotillard.

You have been to the festival many times. Does returning feel like coming home for you?

JEAN-PIERRE No, it's never "like home" because every time it's with a different film.

LUC Well, I normally agree with my brother, but this time I would say that it's also a little bit "like home." When someone asks me, "Where does your cinema come from?" I say that it comes from Seraing — the [Belgian] city where we shoot — and from the Cannes festival because we've been so warmly welcomed [here] with *The Promise*, then *Rosetta* and the other films. It doesn't matter if the film is liked, not liked, if it wins a prize or if it doesn't. It's not about that.

Cotillard has said that you two never disagree, or rather you never disagree in front of other people. How does that dynamic play out between the two of you?

LUC Our French producer, Denis Freyd from Archipel, says that we are complementary. That we each bring something to the table, and I think that's true. We each bring something different, and it's in this way that we establish trust with the actors and with the technicians. They can talk to either of us, it's the same thing, and we can continue working. If, for example, I have an idea, we execute it. Voila. We do what I said. And if Jean-Pierre contradicts me, I'm not going to say no. It's a healthy rivalry. We have a permanent relationship of healthy competition.

JEAN-PIERRE Maybe it's all the work that we do before shooting that makes it really become "our film." We write together, and even if I'm the one writing the scene, we create the structure together. When I write the scene I call him, he critiques it, I redo it. Afterward, we rehearse it ourselves, without the actors, just us and a little camera. We choose locations, costumes, actors, do the casting, all together, all the time, and it's that that makes it "our film," I think.

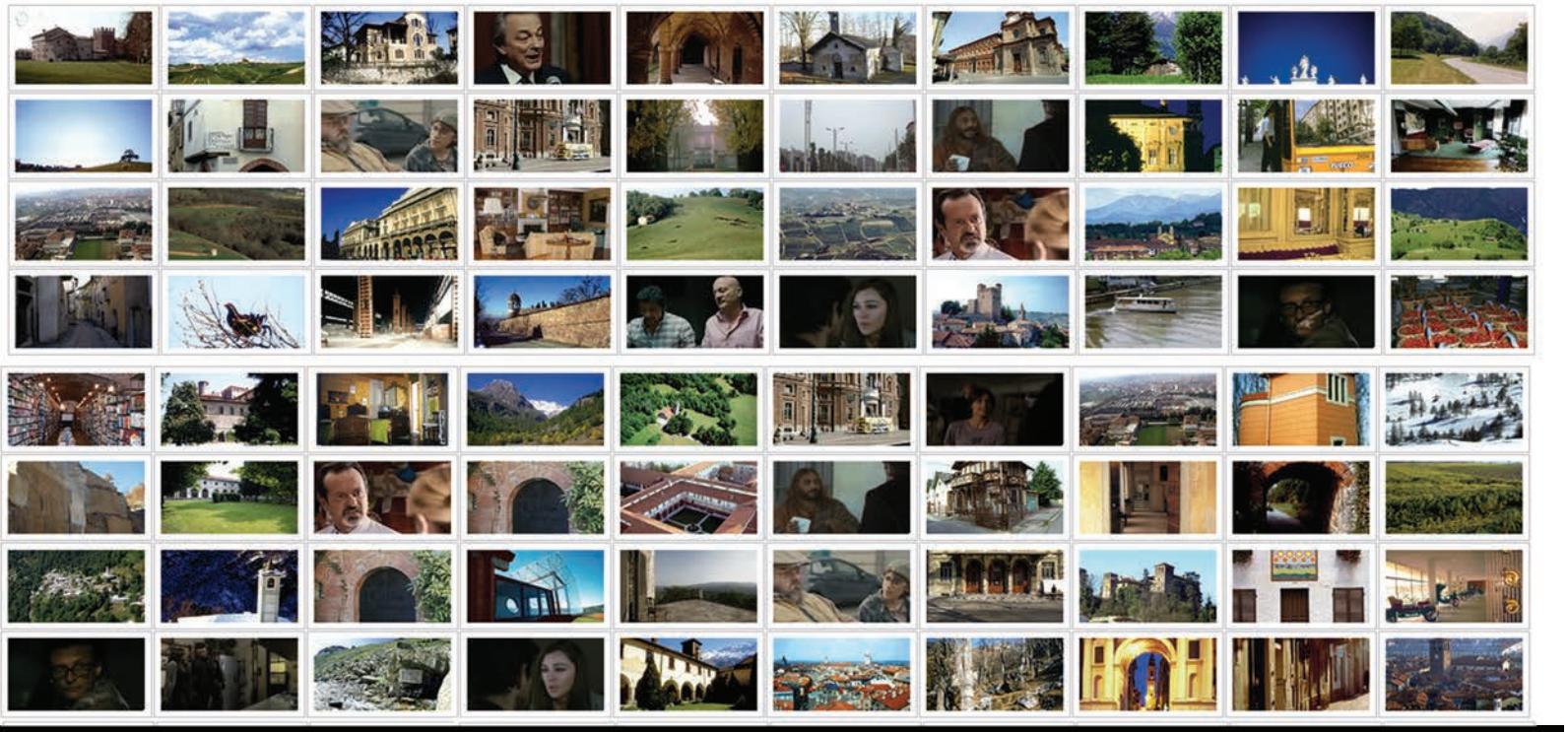
You rehearse all the scenes yourselves?

JEAN-PIERRE Yes, but we are not sober. Especially in summer!

You usually work with actors who are not well-known. Did Cotillard's fame make a big difference in your decision to cast her?

LUC Big difference. We met her on the set of *Rust and Bone* and really wanted to work with her. When we came back to *Two Days, One Night*, she said, "I want to be this woman." We knew that she was very well-known, obviously, and that was a challenge for us as well as for her. We said that she had to "fall into our universe." She had to leave behind everything she'd been before. It was a deal that we made between us. THR

Jean Pierre (left) and Luc Dardenne



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Turner and Egerton are crazy about each other.

Queen and Country

It's taken 27 years, but John Boorman finally delivers a follow-up to *Hope and Glory* with this muted snapshot of life in 1950s Britain BY LESLIE FELPERIN

Rambling and unfocused but not without its moments, John Boorman's 18th feature film, *Queen & Country*, represents a much-belated sequel to the director's 1987 feature *Hope and Glory*, Boorman's semiautobiographical tale about a family surviving World War II and the Blitz in suburban London. Set this time in 1952, *Queen* follows a now 18-year-old Billy Rohan (Callum Turner), the protagonist of *Hope* and Boorman's stand-in, as he starts his mandatory stint in the British Army. Given it's comprised of episodic minidramas that don't quite hang together about characters who aren't particularly interesting, the film remains a disappointment whose flaws will only be magnified by a premiere at Cannes.

A few opening scenes establish that the Billy is still living with his parents. The family has gone up in the world and own a pretty bungalow on an island in leafy suburban Twickenham. Billy soon is drafted and finds himself ill-suited to military life due to his anti-authority streak. But he befriends roguish troublemaker Percy (Caleb Landry Jones, whose hammy antics belong in an altogether different film). Together they team up with self-proclaimed "skiver" (Brit slang for "slacker"), Private Redmond (Pat Shortt) to find innovative ways to annoy their superiors, especially stiff martinet Sgt. Major Bradley (David Thewlis).

While on leave, Bill becomes besotted with a troubled beauty whom he dubs Ophelia (Tamsin Egerton), a posh girl with a deep depressive streak. The swan-necked Egerton has shown a knack for comedy in other films like *Chalet Girl*, but she is miscast here and the whole subplot involving her feels flat and tired. Things pick up a bit when Bill goes home on leave and reconnects with his sister Dawn (Vanessa Kirby, who brings needed heat and immediacy to all her scenes), but there's no thematic through-line connecting the domestic stories with the action on the base.

Although the plot here more or less stands up on its own, viewers won't really pick up certain emotional frequencies, like the fissures in Bill's parents' marriage, if they haven't seen *Hope and Glory* recently. Both the characters and the film itself (via flashbacks using 1987-vintage footage) harken back nostalgically to the Blitz, remembering it as a time of stress and fear but also one of excitement that the becalmed, economically deprived early 1950s just can't compete with. Indeed, given both the era and the events depicted are so dull, one can't help wonder why Boorman felt a need to cover this chapter in his life story.

Directors' Fortnight
Cast *Callum Turner, Caleb Landry Jones, David Thewlis*
Director *John Boorman*
115 minutes

Goal of the Dead

A routine soccer game turns into a major slaughter in this French horror-comedy

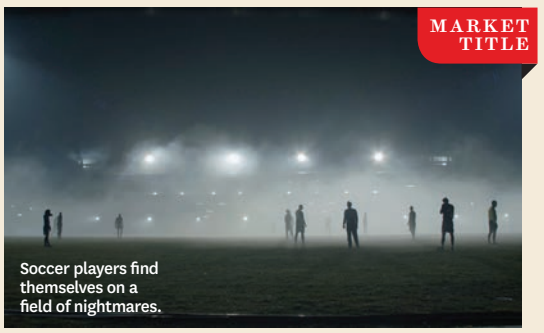
BY JORDAN MINTZER

Everyone knows soccer fans can act like maniacs, especially after a few dozen beers. Taking that notion to the next level, the French horror film *Goal of the Dead* imagines what happens when an entire stadium is transformed into an army of bloodthirsty zombies. Gory, funny, yet overstretched at two hours, this is a movie where a header means that someone's head literally is flying off his body.

Taking plenty of cues (including its title) from Edgar Wright, this energetic and well-made genre bender is divided, like a game, into two halves — the first directed by Benjamin Rocher, the second by Thierry Poiraud. Originally released in France as separate movies, they've now been combined into a single feature that suffers under the weight of all the material. But *Goal* also is a more intelligently realized venture than many a broad Gallic comedy or action flick, and as such deserves some recognition abroad.

A lengthy setup introduces us to the various members of the Olympique de Paris soccer squad as their bus winds its way to their next game, where their opponents get an unexpected boost when one of them is injected with contaminated steroids, transforming him into a rabid, vomit-spewing monster.

Despite the early hook, the filmmakers take their time getting to the big game centerpiece — at which point the zombie virus spreads to both players and fans, causing body parts to fly, faces to rip apart and blood to flow like suds pouring out of a kegger. In the meantime, we're introduced to several subplots, one involving a player and a fan girl, another involving the star player's multimillion-euro contract and a few more highlighting various townspeople trying to survive.



Soccer players find themselves on a field of nightmares.

It's definitely overkill for such a B-grade subject, though the five credited writers find smart ways to insert humor amid the mayhem. There are also some nice bits of gory splendor, such as a decapitation by car window and the inevitable head used as a soccer ball. But whereas *Shaun of the Dead* worked by keeping its havoc limited to two main characters and a few locations, *Goal* overshoots its mark by bringing in way too many elements, even if the dots are all connected by the time the plasma supply runs dry.

Despite the profusion of plot, the directing duo keeps things lively till the clock runs out, with special-effects wiz Olivier Afonso doing a terrific job of turning all the corn syrup and prosthetics into eye-popping revulsion.

Sales *Films Distribution*
Cast *Alban Lenoir, Charlie Bruneau*
Directors *Benjamin Rocher, Thierry Poiraud*
120 minutes

Zlatkovsy discusses his often-banned work.

Cartoonists: Foot Soldiers of Democracy

First-time director Stephanie Valloatto's doc looks at political cartoonists from around the world BY BOYD VAN HOEIJ

Just like the best political cartoons, the documentary *Cartoonists: Foot Soldiers of Democracy* manages to synthesize a vast subject in ways both insightful and, at times, frightfully funny. This feature debut from French director Stephanie Valloatto weaves together portraits of 12 cartoonists from countries as varied as China, Burkina Faso, Palestine, the U.S. and Israel. By contrasting their work and experiences, *Cartoonists* manages to suggest the necessity of their often hilarious form of journalistic commentary and how a lot of world leaders are acutely aware of the power they wield.

Documentary festivals and broadcasters will pounce on this item, but because it is extremely accessible — some might argue the film simply is too broad — it could do well as a niche theatrical release in major metropolises.

The film's backbone of sorts is offered by political cartoonist Plantu, who works for France's *Le Monde*. Valloatto shoots him talking about censorship with his editor in the courtroom in which he'll next have to appear. His work is provocative, perceptive and funny, and it might come as a surprise for Western audiences that someone based in Paris has to deal with censorship, too, but Plantu confesses he would get calls directly from former President Sarkozy whenever he didn't approve of that particular day's cartoon. But the occasional glacial phone call is nothing compared to what some of Plantu's colleagues have to endure, such as Zlatkovsy in Russia, whose work has been a no-no in Russian papers since the Brezhnev era. In contemporary Russia, it's forbidden to publish any cartoons containing Putin, justice officials, the police or the army, making political cartooning virtually impossible.

To contrast the experiences of the cartoonists, Valloatto actually brought quite a few together in real life, including Zohore from the Ivory Coast and Glez from Burkina Faso, who talk about self-censorship and imposed censorship, and Palestinian cartoonist Boukhari and his Israeli homologue, Kichka, who compare notes between them and with Plantu, who's visiting, about their limits. Revealingly, Kichka is the only one who can get away with drawing oversized noses for his Jewish caricatures, mischievously stating that the real enemy for cartoonists is "being politically correct, not censorship."

Special Screening
Director *Stephanie Valloatto // 106 minutes*

These Final Hours

The filmmaker shows promise, but this underwritten debut is more of a calling card than a compelling work in its own right BY DAVID ROONEY

The flat, sun-blasted suburbia of Perth on Australia's southwestern coast is an atmospheric setting to wait out the cataclysmic event that will end the world in *These Final Hours*. But despite its strong sense of place and a solid central performance from Nathan Phillips, Zak Hilditch's film is too blighted by the deja vu factor to stand out from the apocalyptic pack. Striking visuals tag the director as a talent to watch, but the thin story, feeble dialogue and underdeveloped characters suggest he needs to work with a more experienced screenwriter.

Hilditch's script has the substance of an extended music video about the triumph of love over hedonistic oblivion in the face of catastrophe, minimally fleshed out with a two-character portrait. *Final Hours* opens with a frantic series of "I love you" messages as a scramble of voices say their hurried goodbyes and we watch an asteroid blazing its way toward the globe. A voice on a radio transmission reveals an estimated 12 hours remain before the blast hits Perth. The streets are littered with the results of murder, looting, violence and suicide. As visions of the end of the world go, this is a toxic one, in which the basest human instincts prevail.

Following some hot farewell sex, James (Phillips) learns that his girl on the side, Zoe (Jessica de Gouw), is pregnant. Given that none of them will be around tomorrow, he's unsure how to react. Zoe wants him to stay with her, but James insists on heading off to a friend's epic party. En route to the party, James reluctantly intervenes when he witnesses a preteen girl being abducted by a pair of creeps. Rose (Angourie Rice) has been separated from her father and just wants to get back to their agreed rendezvous point. James attempts to offload her at his sister's place, only to find that her entire family has checked out early.

Phillips (left) comforts Rice as the apocalypse nears.

Phillips looks good in his sweaty tank top and tats and does well within the limited scope of the role, which traces a predictable arc from self-centeredness to responsibility as his priorities shift. But the performances otherwise are uneven, with abrasive work from Kathryn Beck as James' shrill official girlfriend and Daniel Henshall as her gonzo brother, who is hosting the hello-oblivion rave.

That party taps every tired cliche of end-of-civilization bacchanalia — writhing orgies, Russian roulette and rampant drug and alcohol consumption. As disorienting as the interlude is for alienated James and even more so for Rose, it's a loud, annoying bore for the audience.

The film is more rewarding in quieter moments, such as a touching visit to James' salty, semi-estranged mother (Lynette Curran), waiting out the end with a few chardonnays and a jigsaw puzzle.

Hilditch effectively structures the drama as a road movie that begins and ends at the same point before its preordained outcome. But it needed sharper dialogue and character depiction to generate an emotional charge in keeping with the film's subject.

Directors' Fortnight
Cast *Nathan Phillips, Angourie Rice, Jessica de Gouw*
Writer-Director *Zak Hilditch*
86 minutes

Geronimo

Flamenco meets *West Side Story* in Tony Gatlif's high-energy face-off between Spanish and Turkish communities in a French housing project BY DEBORAH YOUNG

Harzoune is a runaway bride.

In his almost 40-year career, writer-director Tony Gatlif has taken an admirable stand for the underdogs in French society, particularly Gypsies (*Latcho Drom*) and Africans (*Time for Outrage!*). *Geronimo* returns to the winning gambit of contemporary ethnic music and dance he does so well, and also to his typical problem of a weak screenplay.

If this drama about a woman who works with kids in a French housing project only was able to maintain the energy and excitement of its acrobatic, show-stopping hip-hop numbers, it could reach out to just the kind of angry, disenfranchised people it depicts. Instead the story peters out and becomes inconsequential in the final scenes. It even fails to offer a clear-cut ending to its tale of young lovers from different backgrounds and the courageous young social worker, played by a wonderfully live-wire Celine Sallette, who shields them. Her nervous energy should aid in domestic release, but beyond French borders the film probably will find its audiences at festivals.

"Geronimo" is an oddly apt nickname given to the 30-ish Sallette character by the kids — Gypsies, Turks, Africans — she is keeping a close eye on, during one hot August in the south of France. She is called a "monitor" in the film, but her supervision is full of tough love and compassion. Having been in a reformatory herself, she walks their walk and talks their talk, taking no sass from the thieving, wayward but still redeemable bunch. Her authority extends to making them surrender all the booty they've shoplifted from a supermarket. These are tough little customers but she's playing their game, and they respect her.

To a lesser extent, so do the punks in silk shirts who parade their break-dancing skills on the street. These numbers are warm-ups to two heady extended dance sequences excitingly shot by Gatlif and D.P. Patrick Ghiringhelli that are a joy to behold.

Following these highlights, the story is something of a let-down. The neighborhood is in an uproar after 16-year-old Nil Terzi (Nailia Harzoune) leaves her Turkish bridegroom at the altar and runs into the arms of the Gypsy Lucky Molina (David Murgia). They are madly in love, as happy as kids and not much smarter. Nil's four brothers, led by the mad dog Fazil (Rachid Yous), can't accept this insult to family honor and are out for blood, and if it wasn't for the help of Lucky's family and Geronimo, who hide them, they'd be dead meat. Gatlif makes the point that the older generation is willing to abide by French rules and let the couple go, but the hot-headed youngsters use "tradition" as a way to churn up racial hatred.

The last sequences, shot against the colorful background of an abandoned factory decorated with graffiti, make any lingering compassion for the characters disappear.

Special Screening
Cast *Celine Sallette, Rachid Yous, David Murgia*
Director *Tony Gatlif*
104 minutes

The Kindergarten Teacher

An ambitious, aesthetically potent Israeli drama that's at once bizarre, beautiful and deeply unsettling BY JORDAN MINTZER

Not many filmmakers could pull off a pitch like the one in *The Kindergarten Teacher*, whose story centers on a woman obsessed with her 5-year-old student and his remarkable gift for poetry. Yet Israeli writer-director Nadav Lapid (*Policeman*) not only makes this rich and rather strange tale convincing onscreen, but he does so with the aesthetic prowess of a first-class auteur, combining a realistic, at times documentary approach with cinematic flights-of-fancy that often are thrilling to behold. And even if the film somewhat wears out its welcome at two hours, there's no question that this sophomore feature confirms Lapid as a talent to be reckoned with.

If Lapid's first feature used a bifurcated structure to tackle Israel's divide between the haves and the have-nots, pitting a squad of antiterrorist cops against a gang of left-wing militants, *Kindergarten Teacher* is a more straightforward and intimate affair, tuning out much of the background noise to focus directly on its titular heroine, Nira (Sarit Larry), and the boy, Yoav (Avi Shnaidman), who quickly turns her life upside-down.

First seen in her humble Tel Aviv apartment alongside an unnamed husband (Lior Raz), the fortysomething Nira leads a fairly low-key existence, spending nights at home and days in a vibrant kindergarten classroom, where she's been teaching for 15 years. But that all changes when her student Yoav recites a five-line ode to unrequited love that's both astutely simple and incredibly evocative.

Prodigy Shnaidman (left) changes Larry's life.

As it turns out, Yoav is a sort of Arthur Rimbaud just out of his diapers, a child prodigy who falls into a trance before improvising verses for those who care to listen. Since Nira is a wannabe bard herself, she takes Yoav's poetry to a writers' workshop, passing it off as her own oeuvre and winning admiration from her classmates and her professor (Israeli singer Hamuchtar).

If the somewhat far-fetched plot seems better suited for M. Night Shyalaman, Lapid's approach is so cautious yet so ambitious, he manages to weave an engrossing narrative that — despite some longueurs after the one-hour mark — grows progressively intense as Nira slides into a near-manic state, whisking Yoav along for the ride. The film raises various questions about artistic creation and integrity, especially in a society that seems to have little place for either, without ever seeming too heavy-handed.

Critics' Week
Cast *Sarit Larry, Avi Shnaidman, Lior Raz, Hamuchtar, Ester Rada*
Director *Nadav Lapid // 120 minutes*

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TODAY AT THE AMERICAN PAVILION

11:00 AM | IN CONVERSATION:

LIFE ITSELF

With Director Steve James and Chaz Ebert

Moderated by Thom Powers, TIFF

2:00 PM | IN CONVERSATION:

JOSH CHARLES (BIRD PEOPLE)

Moderated by Nigel Smith, IndieWire

4:00 PM | INDUSTRY IN FOCUS:

HOW TO MAKE YOUR FIRST 3D MOVIE A FULL SUCCESS

Workshop and reception sponsored by 3D Stereo MEDIA and UP3D, with participation of the International 3D and Advanced Imaging Society and the support of AeroCine, Auro Technologies, Cow Prod, and XPAND 3D.

Walk-ins accepted if seats are available.

5:45–7:00 PM

3D NETWORKING RECEPTION

10:00 PM–2:00 AM

SILENT DISCO

TOMORROW, MAY 22

11:00 AM | IN CONVERSATION:

DIRECTOR TOBE HOOPER

on the 40th anniversary of The Texas Chainsaw Massacre

Moderated by Keith Simanton, IMDB.com

3:00 PM | SPECIAL FILM CRITICS PANEL:

IN HONOR OF ROGER EBERT

Eric Kohn, IndieWire
AA Dowd, The Onion AV Club
Wesley Morris, Grantland
Keith Simanton, IMDB.com
Alison Willmore, Buzzfeed
Moderated by Michael Phillips, Chicago Tribune

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FESTIVAL SCREENING GUIDE

TODAY MAY 21

8:30 ***Hope***, Critic's Week, France, 91 mins., Miramar, Pyramide International; ***The Search***, Competition, France, 160 mins., Lumiere, Wild Bunch

9:30 ***Beautiful Youth***, Un Certain Regard, Spain, 106 mins., Palais H, NDM; ***Xenia***, Un Certain Regard, France, 123 mins., Riviera 2, Pyramide International

9:45 ***Coming Home***, Out of Competition, China, 111 mins., Olympia 5, Wild Bunch

10:00 ***Little Quinquin***, Directors Fortnight, France, 200 mins., Theatre Croisette, NDM; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Palais I, Other Angle Pictures

11:30 ***Fantasia***, Un Certain Regard, China, 85 mins., Debussy, Les Films du Losange; ***Hope***, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet; ***Whiplash***, Directors Fortnight, USA, 105 mins., Arcades 1, Sierra / Affinity

12:00 ***In the Name of My Daughter***, Out of Competition, France, 120 mins., Lumiere, Elle Driver; ***Two Days***, One Night, Competition, Belgium, 95 mins., Salle du 60eme, Wild Bunch

14:00 ***Bird People***, Un Certain Regard, France, 127 mins., Riviera 3, Films Distribution; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Debussy, The Match Factory

14:30 ***The Tale of the Princess Kaguya***, Directors Fortnight, Japan, 137 mins., Theatre Croisette, Wild Bunch; ***Titli***, Un Certain Regard, India, 124 mins., Bazin, Westend Films

15:00 ***Regards Sur Une Revolution: Comment Yukong Deplaça Les Montagnes***, Cannes Classics, 73 mins., Salle du 60eme, Festival de Cannes

Wild Bunch's *Red Army*

15:30 ***Mange Tes Morts***, Directors Fortnight, France, 94 mins., Palais D, Capricci Films

16:00 ***Two Days***, One Night, Competition, Belgium, 95 mins., Star 1, Wild Bunch; ***White God***, Un Certain Regard, Hungary, 119 mins., Star 2, The Match Factory

16:30 ***Goodbye to Language 3D (Adieu Au Langage)***, Competition, 70 mins., Lumiere, Wild Bunch

16:45 ***Of Men and War***, Out of Competition, France, 142 mins., Salle du 60eme, Alice Films

17:00 ***Fantasia***, Un Certain Regard, China, 85 mins., Debussy, Les Films du Losange; ***Lost River***, Un Certain Regard, USA, 75 mins., Bazin, Sierra / Affinity; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet

17:45, ***Queen and Country***, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte

18:00 ***Xenia***, Un Certain Regard, France, 123 mins., Olympia 5, Pyramide International

19:00 ***The Search***, Competition, France, 160 mins., Lumiere, Wild Bunch

19:15 ***Maidan***, Out of Competition, Belarus, 130 mins., Bunuel, Atoms & Void BV

19:45 ***Paris, Texas***, Cannes Classics, 145 mins., Salle du 60eme, Festival de Cannes

20:00 ***Mercuriales***, ACID, France, 108 mins., Arcades 1, ACID

20:30 ***The Tale of the Princess Kaguya***, Directors Fortnight, Japan, 137 mins., Theatre Croisette, Wild Bunch

22:00 ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet

22:30 ***Coming Home***, Out of Competition, China, 111 mins., Salle du 60eme, Wild Bunch; ***In the Name of My Daughter***, Out of Competition, France, 120 mins., Lumiere, Elle Driver; ***Queen and Country***, Directors Fortnight, United Kingdom, 114 mins., Arcades 1, Le Pacte; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Debussy, The Match Factory

TOMORROW MAY 22

8:30 ***Jimmy's Hall***, Competition, Ireland, 106 mins., Lumiere, Wild Bunch; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet

9:00 ***Next to Her***, Directors Fortnight, Israel, 90 mins., Theatre Croisette, Films Boutique

9:30 ***Saint Laurent***, Competition, France, 150 mins., Olympia 2, Europacorp; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Star 3, The Match Factory; ***Titli***, Un Certain Regard, India, 124 mins., Palais K, Westend Films

10:00 ***A Girl at My Door***, Un Certain Regard, Korea (South), 119 mins., Palais J, CJ E&M Corporation / CJ Entertainment; ***Coming Home***, Out of Competition, China, 111 mins., Olympia 8, Wild Bunch; ***Goodbye to Language 3D (Adieu Au Langage)***, Competition, 70 mins., Palais I, Wild Bunch; ***The Blue Room***, Un Certain Regard, France, 76 mins., Olympia 5, Alfama Films

10:30 ***The Search***, Competition, France, 160 mins., Star 2, Wild Bunch

11:00 ***Charlie's Country***, Un Certain Regard, Australia, 108 mins., Debussy, Visit Films

11:30 ***Alleluia***, Directors Fortnight, Belgium, 92 mins., Theatre Croisette, SND - Groupe M6; ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International; ***The Search***, Competition, France, 160 mins., Salle du 60eme, Wild Bunch; ***Tu Dors Nicole***, Directors Fortnight, Canada, 90 mins., Arcades 1, Seville International

12:00 ***Mommy***, Competition, Canada, 160 mins., Lumiere, Seville International; ***Xenia***, Un Certain Regard, France, 123 mins., Palais K, Pyramide International

12:15 ***Maps to the Stars***, Competition, Canada, 148 mins., Olympia 2, Entertainment One Films International

12:30 ***Run***, Un Certain Regard, France, 100 mins., Palais J, Bac Films; ***Salt of the Earth***, Un Certain Regard, France, 100 mins., Olympia 8, Le Pacte

14:00 ***Jauja***, Un Certain Regard, Argentina, 108 mins., Palais I, NDM; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Debussy, Other Angle Pictures; ***Programme Courts 1***, Directors Fortnight, 92 mins., Theatre Croisette, Quinzaine des Realisateurs; ***The Homesman***, Competition, USA, 120 mins., Olympia 5, Europacorp

14:30 ***Foxcatcher***, Competition, USA, 130 mins., Palais K, Panorama Media/ Annapurna; ***Goodbye to Language 3D (Adieu Au Langage)***, Competition, 70 mins., Salle du 60eme, Wild Bunch; ***Le Meraviglie***, Competition, Italy, 110 mins., Olympia 8, The Match Factory; ***Red Army***, Out of Competition, USA, 85 mins., Palais J, Wild Bunch; ***Two Days***, One Night, Competition, Belgium, 95 mins., Olympia 2, Wild Bunch

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MARKET SCREENING GUIDE

TODAY MAY 21

00:00 ***The House at the End of Time***, Venezuela, 100 mins., Star 1, Jinga Films

8:30 ***Hope***, Critic's Week, France, 91 mins., Miramar, Pyramide International; ***The Search***, Competition, France, 160 mins., Lumiere, Wild Bunch

9:00 ***Stratos***, Greece, 137 mins., Star 3, The Match Factory

9:30 ***Beautiful Youth***, Un Certain Regard, Spain, 106 mins., Palais H, Ndm; ***Xenia***, Un Certain Regard, France, 123 mins., Riviera 2, Pyramide International; ***Zurich***, Germany, 98 mins., Riviera 4, Arri Worldsales

9:45 ***Coming Home***, Out Of Competition, China, 111 mins., Olympia 5, Wild Bunch

10:00 ***All My Mother's Goats***, France, 90 mins., Riviera 1, Doc & Film International; ***Dumbbells***, USA, Gray 5, Red Sea Media Inc.; ***Handymen***, Croatia, 75 mins., Palais G, Croatian Audiovisual Centre; ***Little Quinquin***, Directors Fortnight, France, 200 mins., Theatre Croisette, Ndm; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Palais I, Other Angle Pictures; ***The Crocodile of Botswanga***, France, 88 mins., Olympia 7, Films Distribution; ***The Verdict***, Belgium, 110 mins., Riviera 3, Media Luna New Films Ug

11:00 ***Cinefondation 1***, 90 mins., Bunuel, Festival De Cannes

11:15 ***French Women***, France, 118 mins., Arcades 3, Elle Driver

11:30 ***Burning, Burnout***, France, 70 mins., Palais J, Viewniverse Studio; ***A Patriotic Man***, Finland, 101 mins., Palais H, Wide; ***Acting International Showcase***, France, 110 mins., Palais F, Short Film Corner; ***Banklady***, Germany, 117 mins., Riviera 4, Global Screen Gmbh; ***El Cordero***, Chile, 90 mins., Palais D, Habanero; ***Fantasia***, Un Certain Regard, China, 85 mins., Debussy, Les Films Du Losange; ***Hope***, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; ***I Am Yours***, Norway, 96 mins., Palais B, Premium Films; ***In The Courtyard***, France, 97 mins., Star 3, Wild Bunch; ***L'esquisse***, 15 mins., Palais G, Les Films De La Robe Rouge; ***Riverrun***, Brazil, 97 mins., Gray 4, One Eyed Films; ***Stable Unstable***, Lebanon, 87 mins., Palais E, Fondation Liban Cinema; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet; ***Whiplash***, Directors Fortnight, USA, 105 mins., Arcades 1, Sierra / Affinity

12:00 ***El Rayo (Hassan's Way)***, Spain, 85 mins., Palais G, Cinema Republic; ***How I Came to Hate Maths***, France, 100 mins., Riviera 1, Doc & Film International; ***In The Name of My Daughter***, Out Of Competition, France, 120 mins., Lumiere, Elle Driver; ***One for the Road***, Mexico, 91 mins., Riviera 3, Media Luna New Films Ug; ***The Stranger***, Dominican Republic, 105 mins., Palais C, Filmexport Group; ***The Third Side of the River***, Argentina, 92 mins., Star 2, The Match Factory; ***Two Days, One Night***, Competition, Belgium, 95 mins., Salle Du 60Eme, Wild Bunch; ***Whispers of the Forest***, Chile, 90 mins., Palais I, Demente Producciones

13:30 ***Birds of September***, Lebanon, 95 mins., Palais B, Fondation Liban Cinema; ***Canada: Not Short on Talent***, Canada, 110 mins., Palais F, Telefilm Canada; ***Desert World of Black Souls***, Brazil, 100 mins., Palais D, Heavybunker; ***El Ardor***, 101 mins., Palais H, Mexican Film Institute (Imcine): ***Farewell to the Moon***, Netherlands, 94 mins., Riviera 2, Media Luna New Films Ug; ***My Brother's Keeper,*** Germany, 88 mins., Riviera 4, Media Luna New Films Ug; ***WTF***, France, 80 mins., Star 3, Wild Bunch

14:00 ***3D Lost in Wrestling***, Hong Kong, 98 mins., Palais I, Gold Harbour International Films; ***Bird People***, Un Certain Regard, France, 127 mins., Riviera 3, Films Distribution; ***Romantic Nostalgia***, Iran, 88 mins., Palais E, Farabi Cinema Foundation; ***Scrap Yard***, France, 87 mins., Riviera 1, Doc & Film International; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Debussy, The Match Factory; ***The 808***, 96 mins., Palais G, Paul Thiltges Distributions Sarl; ***We Always Lie to Strangers***, USA, 108 mins., Palais C, Wide House

14:30 ***Cinefondation 2***, 90 mins., Bunuel, Festival De Cannes; ***The Tale Of The Princess Kaguya***, Directors Fortnight, Japan, 137 mins., Theatre Croisette, Wild Bunch; ***Titli***, Un Certain Regard, India, 124 mins., Bazin, Westend Films

15:00 ***Collection Canal +***, 74 mins., Miramar, Semaine De La Critique; ***Regards sur une Revolution: Comment Yukong Deplaça les Montagnes***, Cannes Classics, 73 mins., Salle Du 60Eme, Festival De Cannes

15:30 ***Artless***, Canada, 95 mins., Palais B, The Shooting Eye; ***Illusion***, Germany, 93 mins., Riviera 4, Wtp International Gmbh; ***Mange Tes Morts***, Directors Fortnight, France, 94 mins., Palais D, Capricci Films; ***N - The Madness of Reason***, Belgium, 102 mins., Palais J, Wide; ***No Way Out***, 83 mins., Palais F, National Cinema Center Of Armenia; ***School of Babel***, France, 89 mins., Lerins 1, Pyramide International; ***The Whole World at Our Feet***, Kazakstan, 105 mins., Palais H, "Bes Karu" Federation

16:00 ***I Am a Wolf***, China, 110 mins., Riviera 1, Inlook Vision Media; ***Dior and I***, USA, 90 mins., Gray 3, Submarine Entertainment; ***Ghosts***, Iran, 95 mins., Palais E, Farabi Cinema Foundation; ***Love Me Haiti***, USA, 135 mins., Palais G, Yugy Pictures Entertainment; ***People-Powered Cinema***, France, 120 mins., Palais I, Marche Du Film; ***Two Days, One Night***, Competition, Belgium, 95 mins., Star 1, Wild Bunch; ***White God***, Un Certain Regard, Hungary, 119 mins., Star 2, The Match Factory

16:30 ***Goodbye to Language 3D (Adieu au Langage)***, Competition, 70 mins., Lumiere, Wild Bunch; ***Love Me Haiti***, USA, 135 mins., Palais G, Yugy Pictures Entertainment

16:45 ***Masterclass Sophia Loren***, Bunuel, Festival De Cannes; ***Of Men and War***, Out Of Competition, France, 142 mins., Salle Du 60Eme, Alice Films

17:00 ***Fantasia***, Un Certain Regard, China, 85 mins., Debussy, Les Films Du Losange; ***Lost River***, Un Certain Regard, USA, 75 mins., Bazin, Sierra / Affinity; ***Love Me Haiti***, USA, 135 mins., Palais G, Yugy Pictures Entertainment; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet

17:30 ***Heaven Admits No Slaves*** (Ukrainian Revolution Of 2013-2014), Ukraine, Palais F, Pomegranate Studios Inc; ***Love Me Haiti***, USA, 135 mins., Palais G, Yugy Pictures Entertainment; ***Matei Child Miner***, Romania, 80 mins., Palais H, Romanian Film Centre; ***Passenger From San Francisco***, Russia, 126 mins., Arcades 3, Apollo Film Production; ***The Creative Mind Group - Shorts***, USA, 110 mins., Palais B, The Creative Mind Group; ***Vacant House***, USA, 108 mins., Palais D, Swimming Wings Productions Inc

17:45 ***Queen and Country***, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte

18:00 Bodybuilder, France, 100 mins., Star 1, Wild Bunch; ***Kumiko, The Treasure Hunter***, USA, 105 mins., Palais C, Submarine Entertainment; ***Rosenn***, Belgium, 105 mins., Palais K, Aa Les Films Belges; ***The Green Prince***, Germany, 99 mins., Riviera 1, Global Screen Gmbh; ***The Last Diamond***, France, 90 mins., Palais I, Other Angle Pictures; ***Xenia***, Un Certain Regard, France, 123 mins., Olympia 5, Pyramide International

Films Distribution's *Bird People*

18:10 ***Praia do Futuro***, Brazil, 106 mins., Star 2, The Match Factory

19:00 ***The Search***, Competition, France, 160 mins., Lumiere, Wild Bunch

19:15 ***Maidan***, Out Of Competition, Belarus, 130 mins., Bunuel, Atoms & Void Bv

19:45 ***Paris, Texas***, Cannes Classics, 145 mins., Salle Du 60Eme, Festival De Cannes

20:00 ***Blue Family***, USA, 90 mins., Palais H, Golden Ceiba Productions; ***Mercuriales***, Acid, France, 108 mins., Arcades 1, Acid

20:30 ***The Tale of the Princess Kaguya***, Directors Fortnight, Japan, 137 mins., Theatre Croisette, Wild Bunch

22:00 ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet

22:30 ***Coming Home***, Out Of Competition, China, 111 mins., Salle Du 60Eme, Wild Bunch; ***In the Name of My Daughter***, Out Of Competition, France, 120 mins., Lumiere, Elle Driver; ***Queen and Country***, Directors Fortnight, United Kingdom, 114 mins., Arcades 1, Le Pacte; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Debussy, The Match Factory

TOMORROW MAY 22

8:30 ***Jimmy's Hall***, Competition, Ireland, 106 mins., Lumiere, Wild Bunch; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Miramar, Alpha Violet

9:00 ***Next to Her***, Directors Fortnight, Israel, 90 mins., Theatre Croisette, Films Boutique

9:30 ***Saint Laurent***, Competition, France, 150 mins., Olympia 2, Europacorp; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Star 3, The Match Factory; ***Titli***, Un Certain Regard, India, 124 mins., Palais K, Westend Films

10:00 ***A Girl At My Door***, Un Certain Regard, South Korea, 119 mins., Palais J, CJ E&M Corporation / CJ Entertainment; ***Coming Home***, Out Of Competition, China, 111 mins., Olympia 8, Wild Bunch; ***Goodbye to Language 3D (Adieu Au Langage)***, Competition, , 70 mins., Palais I, Wild Bunch; ***The Blue Room***, Un Certain Regard, France, 76 mins., Olympia 5, Alfama Films

10:30 ***The Search***, Competition, France, 160 mins., Star 2, Wild Bunch

11:00 ***Charlie's Country***, Un Certain Regard, Australia, 108 mins., Debussy, Visit Films; ***Cinefondation 3***, 88 mins., Bunuel, Festival De Cannes

11:30 ***Alleluia***, Directors Fortnight, Belgium, 92 mins., Theatre Croisette, Snd - Groupe M6; ***Palmares De Moralia***, 90 mins., Miramar, Semaine De La Critique; ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International; ***The Search***, Competition, France, 160 mins., Salle Du 60Eme, Wild Bunch; ***Tu Dors Nicole***, Directors Fortnight, Canada, 90 mins., Arcades 1, Seville International

12:00 ***Mommy***, Competition, Canada, 160 mins., Lumiere, Seville International; ***Xenia***, Un Certain Regard, France, 123 mins., Palais K, Pyramide International

12:15 ***Maps to the Stars***, Competition, Canada, 148 mins., Olympia 2, Entertainment One Films International

12:30 ***Run***, Un Certain Regard, France, 100 mins., Palais J, Bac Films; ***Salt of the Earth***, Un Certain Regard, France, 100 mins., Olympia 8, Le Pacte

13:30 ***Griffith Film School 2014 Showcase***, Australia, 110 mins., Palais F, Short Film Corner

14:00 ***Cinefondation 4***, 77 mins., Bunuel, Festival De Cannes; ***Jauja***, Un Certain Regard, Argentina, 108 mins., Palais I, Ndm; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Debussy, Other Angle Pictures; ***Programme Courts 1***, Directors Fortnight, , 92 mins., Theatre Croisette, Quinzaine Des Realisateurs; ***The Homesman***, Competition, USA, 120 mins., Olympia 5, Europacorp

14:30 ***Foxcatcher***, Competition, USA, 130 mins., Palais K, Panorama Media/ Annapurna; ***Goodbye to Language 3D (Adieu au Langage)***, Competition, 70 mins., Salle du 60eme, Wild Bunch; ***Le Meraviglie***, Competition, Italy, 110 mins., Olympia 8, The Match Factory; ***Red Army***, Out Of Competition, USA, 85 mins., Palais J, Wild Bunch; ***Two Days, One Night***, Competition, Belgium, 95 mins., Olympia 2, Wild Bunch

15:00 ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Bazin, The Match Factory

15:30 ***Jimmy's Hall***, Competition, Ireland, 106 mins., Lumiere, Wild Bunch

16:00 ***Beautiful Youth***, Un Certain Regard, Spain, 106 mins., Palais I, Ndm

16:30 ***Charlie's Country***, Un Certain Regard, Australia, 108 mins., Debussy, Visit Films; ***Maidan***, Out Of Competition, Belarus, 130 mins., Palais J, Atoms & Void Bv; ***The Captive***, Competition, Canada, 112 mins., Olympia 2, Entertainment One Films International

17:00 ***Cinefondation 3***, 90 mins., Bunuel, Festival De Cannes; ***Next to Her***, Directors Fortnight, Israel, 90 mins., Theatre Croisette, Films Boutique; ***Salt of the Earth***, Un Certain Regard, France, 100 mins., Bazin, Le Pacte; ***Still the Water***, Competition, Japan, 118 mins., Palais K, Mk2 S.A; ***White God***, Un Certain Regard, Hungary, 119 mins., Olympia 8, The Match Factory; ***Wild Tales***, Competition, Spain, 122 mins., Olympia 5, Film Factory Entertainment

18:00 ***Turist***, Un Certain Regard, Sweden, 120 mins., Palais I, Coproduction Office

18:30 ***Jimmy's Hall***, Competition, Ireland, 106 mins., Lumiere, Wild Bunch

18:45 ***Les Ponts De Sarajevo***, Out Of Competition, , 114 mins., Salle Du 60Eme, Festival De Cannes

19:00 ***Ceremonie de Cloture***, 90 mins., Miramar, Semaine de la Critique; ***La Couleur de la Grenade (Sayat Nova)***, Cannes Classics, , 77 mins., Bunuel, Festival De Cannes

19:30 ***Alleluia***, Directors Fortnight, Belgium, 92 mins., Theatre Croisette, Snd - Groupe M6

20:00 ***Rules of the Game***, Acid, France, 106 mins., Arcades 1, Doc & Film International; ***The Creative Mind Group - Shorts***, USA, 110 mins., Star 2, The Creative Mind Group

20:30 ***Hippocrates***, Critic's Week, France, 101 mins., Miramar, Le Pacte

21:00 ***Jamaica Inn***, Cannes Classics, , 108 mins., Bunuel, Festival De Cannes

21:30 ***Mommy***, Competition, Canada, 160 mins., Lumiere, Seville International; ***Still the Water***, Competition, Japan, 118 mins., Salle du 60eme, Mk2 S.A

22:00 ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Debussy, Other Angle Pictures; ***The Texas Chainsaw Massacre***, Directors Fortnight, USA, 84 mins., Theatre Croisette, Mpi Media Group

22:30 ***Cold in July***, Directors Fortnight, USA, 109 mins., Arcades 1, Memento Films International (Mfi)

FRIDAY MAY 23

8:30 ***Clouds Of Sils Maria***, Competition, France, 124 mins., Lumiere, Mk2 S.A

9:30 ***Charlie's Country***, Un Certain Regard, Australia, 108 mins., Palais K, Visit Films; ***Fantasia***, Un Certain Regard, China, 85 mins., Palais J, Les Films Du Losange; ***Mommy***, Competition, Canada, 160 mins., Olympia 2, Seville International; ***Snow in Paradise***, Un Certain Regard, United Kingdom, 108 mins., Palais I, The Match Factory

10:00 ***Bird People***, Un Certain Regard, France, 127 mins., Olympia 5, Films Distribution; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Olympia 8, Other Angle Pictures; ***Pride***, Directors Fortnight, United Kingdom, 117 mins., Theatre Croisette, Pathe International (Fr) THR

Godard and his then-wife, Anna Karina, hit the Croisette in May 1962 to promote their film *My Life to Live*.

Godard's Still Making Waves

JEAN-LUC GODARD MAKING a 3D film about a dog is not something anyone would have predicted in the '60s, when the French director had a reputation for intellectually heavy films and radical political statements (including attempting to stop a screening at the 1968 Cannes festival by hanging on to the theater's curtains). But the 83-year-old's *Goodbye to Language* (his seventh Palme d'Or contender) is a fanciful contemplation of the intertwined lives of a married man, a single woman and a dog. "There's a kind of lightness of touch to his work," says Godard scholar Michael Witt. "There is humor, playfulness with his approach and with his dialogue." But it's Godard's willingness to explore new technology that might be his most lasting legacy to cinema. *Language* is just the latest in a long line of technical experimentation, dating back to his first feature, 1960's *Breathless*, which broke ground with its use of hand-held cameras and jump-cuts. "Godard really has been from the very beginning a multimedia poet," says Witt. "He's interested in doing new things with new technology before it acquires conventionality — it's no surprise he's intrigued by the possibilities of 3D." Godard's not the only one intrigued by it either, as 20th Century Fox already has scooped up U.S. distribution rights for the title, which screens May 21. — JACQUELINE MANSKY

Godard to facilitate 'Breathless' coloring

By PAULA PARISI

In a move that is sure to stir controversy within the creative community, renowned French filmmaker Jean-Luc Godard will be the first director of note to get behind the colorizing process when he comes to America next month to personally supervise the colorizing of his 1958 New Wave classic "Breathless" at Color Systems Technolo... Marina

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